



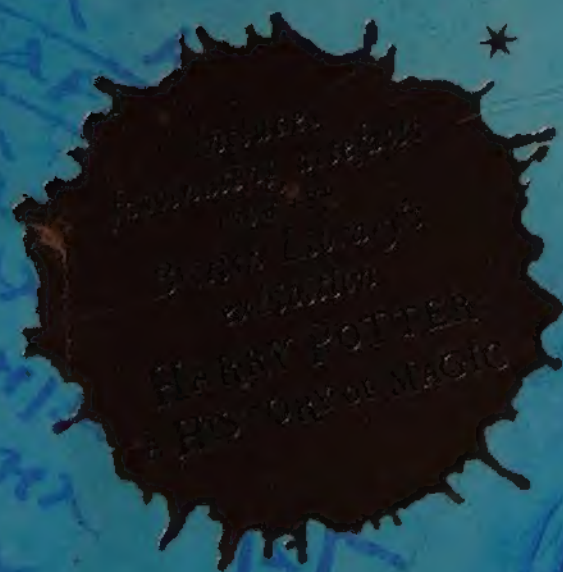
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# HARRY POTTER

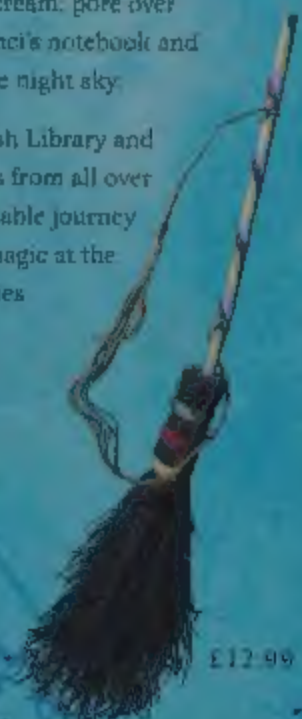
A JOURNEY THROUGH

A HISTORY OF

# MAGIC



BLOOMSBURY



TO MARK THE 20TH ANNIVERSARY of the publication of *Harry Potter and the Philosopher's Stone*, readers are taken on an enchanting journey through the Hogwarts curriculum, from Care of Magical Creatures and Herbology to Defence Against the Dark Arts, Astronomy, Divination and more in this book uncovering thousands of years of magical history.

Prepare to be amazed by awe-inspiring artefacts that have been released from the archives of the British Library, unseen sketches and manuscript pages from J.K. Rowling and incredible illustrations from artist Jim Kay.

Discover the truth behind the origins of the Philosopher's Stone, monstrous dragons and troublesome trolls; create your very own potion, uncover real-life wands and what actually makes a mandrake scream; pore over remarkable pages from da Vinci's notebook and discover the oldest atlas of the night sky.

Carefully curated by the British Library and full of extraordinary treasures from all over the world, this is an unforgettable journey exploring the history of the magic at the heart of the Harry Potter stories.



# HARRY POTTER

A JOURNEY THROUGH

# A HISTORY OF MAGIC

DISCARDED



BLOOMSBURY



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# ★ ❁ ★ CONTENTS ❁ ★

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THE MAGICAL WORLD OF HARRY POTTER	4
THE JOURNEY	6
POTIONS <small>AND</small> ALCHEMY	16
HERBOLOGY	36
CHARMS	48
ASTRONOMY	62
DIVINATION	74
DEFENCE AGAINST <small>THE</small> DARK ARTS	88
CARE OF MAGICAL CREATURES	102
PAST, PRESENT, FUTURE	126
THE BRITISH LIBRARY	142
J.K. ROWLING	143
CREDITS	144





# THE MAGICAL WORLD OF HARRY POTTER

ON THE 26TH JUNE 1997 *Harry Potter and the Philosopher's Stone* was published. Since then the Harry Potter books have been breaking records, selling over 450 million copies across the world, and have been translated into 80 different languages.

To celebrate twenty years of Harry Potter, explore an extraordinary collection of magical artefacts featured in the British Library's exhibition, *Harry Potter: A History of Magic*.

The exhibition is centred around the Hogwarts curriculum, uncovering the myths and folklore at the very heart of the Harry Potter series. In the pages that follow you will find carefully sourced items uncovered by a team of curators at the British Library, secured from within their own collection, as well as a handful of different institutions and private owners from around the world.

Join the curators on their journey and uncover...



✧ *Magical activities to try at home* ✧ ✧

★ *The tombstone of the man thought to be behind the making of the actual Philosopher's Stone*

☆ Beautiful artwork by Jim Kay taken from the illustrated editions of Harry Potter, including sketches, studies and final artwork of Hogwarts Professors, magical creatures and much more

★ *A very special note that helped this journey begin* ★ ★ ★ ★ ★

✦ *Never-before-seen material from J.K. Rowling's personal collection, including illustrations and hand-written drafts*

· · · ☆ · · · A MAGICAL WORLD AWAITS YOU...



# THE JOURNEY

*Harry felt a great leap of excitement. He didn't know what he was going to — but it had to be better than what he was leaving behind.*

HARRY POTTER AND THE PHILOSOPHER'S STONE

J.K. ROWLING FIRST HAD the idea for Harry Potter while delayed on a train travelling from Manchester to London in 1990. Over the next five years she planned the seven books in the award-winning series and in 1995 she finally found a home for them at Bloomsbury. Harry Potter's journey had only just begun.

## A CRITICAL MOMENT FOR THE PHILOSOPHER'S STONE

Prior to being accepted for publication by Bloomsbury, the manuscript of *Harry Potter and the Philosopher's Stone* was famously offered to some eight publishers, all of whom rejected it. The Bloomsbury editorial staff presented J.K. Rowling's manuscript to their colleagues in the form of a scroll, and filled it with Smarties, a nod to the leading children's book award at that time (the Smarties Prize). Nigel Newton, founder and Chief Executive of Bloomsbury, took the scroll home and gave it to his eight-year-old daughter, Alice.

Alice read the chapters, which went as far as Diagon Alley, and then gave her verdict, as preserved in this charming note. For long after she pestered her father to bring home the remainder of the manuscript, Alice's intervention was crucial; at the following day's acquisitions meeting, of which he was chairman, Nigel Newton approved editor Barry Cunningham's proposal that *The Philosopher's Stone* be published by Bloomsbury, leading to what is widely regarded as the most successful venture in children's publishing history.

The excitement  
in this book made  
me feel warm  
inside. I think  
it is possibly one  
of the best books  
an 8/9 year old  
could read

*Reader's report of Alice Newton, aged eight,  
on Harry Potter and the Philosopher's Stone*

NIGEL NEWTON

# THE AUTHOR'S SYNOPSIS

THIS ORIGINAL SYNOPSIS of *Harry Potter and the Philosopher's Stone* was included along with the opening chapters, when it was submitted to Bloomsbury. The descriptions of the lessons at Hogwarts in this synopsis make learning magic sound incredibly exciting. The text summarises what makes Harry Potter's world so fascinating and it captured the interest of the Bloomsbury editorial team.

*Synopsis of Harry Potter and the  
Philosopher's Stone by J.K. Rowling  
1995*

J.K. ROWLING

## Synopsis

Harry Potter lives with his aunt, uncle and cousin because his parents died in a car-crash - or so he has always been told. The Dursleys don't like Harry asking questions; in fact, they don't seem to like anything about him, especially the very odd things that keep happening around him (which Harry himself can't explain).

The Dursleys' greatest fear is that Harry will discover the truth about himself, so when letters start arriving for him near his eleventh birthday, he isn't allowed to read them. However, the Dursleys aren't dealing with an ordinary postman, and at midnight, on Harry's birthday, the gigantic Rubeus Hagrid breaks down the door to make sure Harry gets to read his post at last. Ignoring the horrified Dursleys, Hagrid informs Harry that he is a wizard, and the letter he gives Harry explains that he is expected at Hogwarts School of Witchcraft and Wizardry in a month's time.

To the Dursleys' fury, Hagrid also reveals the truth about Harry's past. Harry did not receive the scar on his forehead in a car-crash; it is really the mark of the great dark sorcerer Voldemort, who killed Harry's mother and father but mysteriously couldn't kill him, even though he was a baby at the time. Harry is famous among the witches and wizards who live in secret all over the country because Harry's miraculous survival marked Voldemort's downfall.

So Harry, who has never had friends or family worth the name, sets off for a new life in the wizarding world. He takes a trip to London with Hagrid to buy his Hogwarts equipment (robes, wand, cauldron, beginners' draft and potion kit) and shortly afterwards, sets off for Hogwarts from King's Cross Station (platform nine and three quarters) to follow in his parents' footsteps.

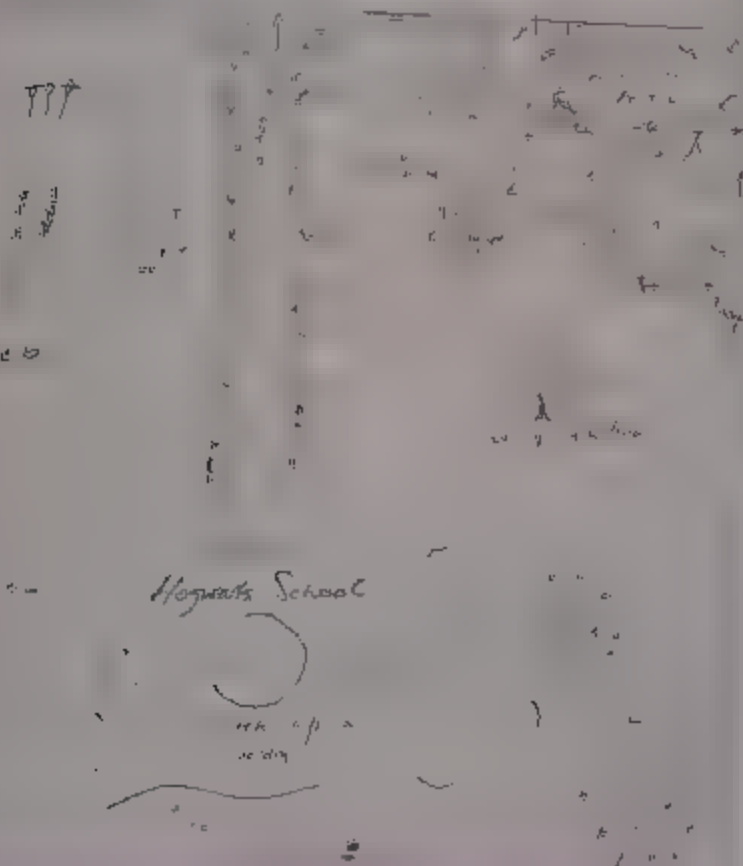
Harry makes friends with Ronald Weasley (sixth in his family to go to Hogwarts and tired of having to use second-hand spellbooks) and Hermione Granger (cleverest girl in the year and the only person in the class to know all the uses of dragon's blood). Together, they have their first lessons in magic - astronomy up on the tallest tower at two in the morning, herbology out in the greenhouses where the

mandrakes and wolfsbane are kept, poisons down in the dungeons with the loathsome Severus Snape. Harry, Ron and Hermione discover the school's secret passageways, learn how to deal with Peeves the poltergeist and how to make an entry on the school's list of famous and infamous star players at Quidditch (wizard football played on broomsticks).

What interests Harry and his friends most, though, is why the corridor on the third floor is so heavily guarded. Following up a clue dropped by Hagrid (who, when he is not delivering letters, is Hogwarts' gamekeeper), they discover that the only Philosopher's Stone in existence is being kept at Hogwarts, a stone with powers to give limitless wealth and eternal life. Harry, Ron and Hermione seem to be the only people who have realised that Snape the potions master is planning to steal the stone and what terrible things it could do in the wrong hands. For the Philosopher's Stone is a little needed to bring Voldemort back to full strength and power... it seems Harry has come a long way to meet his parents' killer face to face - with no idea how to survive last time..

# SKETCH OF HOGWARTS

took down first is massive sketches out a sign  
 → E Southern approach over lake (castle stands on high cliff above  
 lake, castle - station & on other side)  
 To reach the school by steps down go right round lake  
 to front entrance at North  
 by not spend in lake  
 Seats all around Chamber of lake - 3 long poles with hoops  
 on all either end  
 There can be other descriptions of the school but  
 Whomping Willow cannot be out



Sketch of Hogwarts by J.K. Rowling

11.11.1991

THIS ANNOTATED SKETCH by J.K. Rowling shows  
 the layout of Hogwarts School of Witchcraft and  
 Wizardry complete with the giant squid that lives  
 in the lake. In an accompanying note addressed  
 to her editor, J.K. Rowling writes, 'This is the  
 layout as I've always imagined it.' The positioning  
 of various buildings and trees are all integral to  
 the storylines of the Harry Potter books. Plot and  
 place are tied up together throughout the series.  
 J.K. Rowling notes that the Whomping Willow  
 must stand out, recognising its significance in  
*Harry Potter and the Chamber of Secrets* and *Harry  
 Potter and the Prisoner of Azkaban*.

## HOGWARTS PROFESSORS

At the heart of Hogwarts School of Witchcraft  
 and Wizardry are the teachers that reside  
 there. Both Albus (which means white in Latin)  
 Percival Wulfric Brian Dumbledore and Professor  
 Minerva McGonagall play a key role in Harry  
 Potter's time at Hogwarts. In the following  
 portraits by Jim Kay, Dumbledore holds a bag of  
 what look like sherbet lemons, gazing off into the  
 distance, while Professor McGonagall is dressed  
 in dark green, her hair drawn back in a bun, with  
 her glasses low on her nose.

Portrait of Professor Albus Dumbledore by Jim Kay

11.11.1991

THE AMERICAN PEOPLE





# HARRY POTTER

## AND THE DURSLEYS

*Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much.*

OUR VERY FIRST INTRODUCTION to Harry Potter is outside his uncle's house at number four, Privet Drive, as Hagrid and Professors Dumbledore and McGonagall discuss his future. This early drawing by J.K. Rowling, made several years before *Harry Potter and the Philosopher's Stone* was published, depicts the unlikely family together.

*'Early on I used to draw for the pleasure of seeing what I was imagining ... I had this urge to actually see these characters that I was carrying around everywhere in my mind.'*

Harry, despite his misery at the Dursleys, is the only one smiling. Dudley Dursley stands with his arms folded. Aunt Petunia and Uncle Vernon stand behind the two boys, Aunt Petunia's hand grasping Dudley's shoulder.

*Portrait of Professor McGonagall by Tim Riddle*

© 1997 J.K. Rowling

*Drawing of Harry Potter and the Dursleys  
by J.K. Rowling 1991*

11



# THE HOGWARTS EXPRESS

*A scarlet steam engine was waiting next to a platform packed with people. A sign overhead said Hogwarts Express, 11 o'clock.*

HARRY POTTER AND THE PHILOSOPHER'S STONE

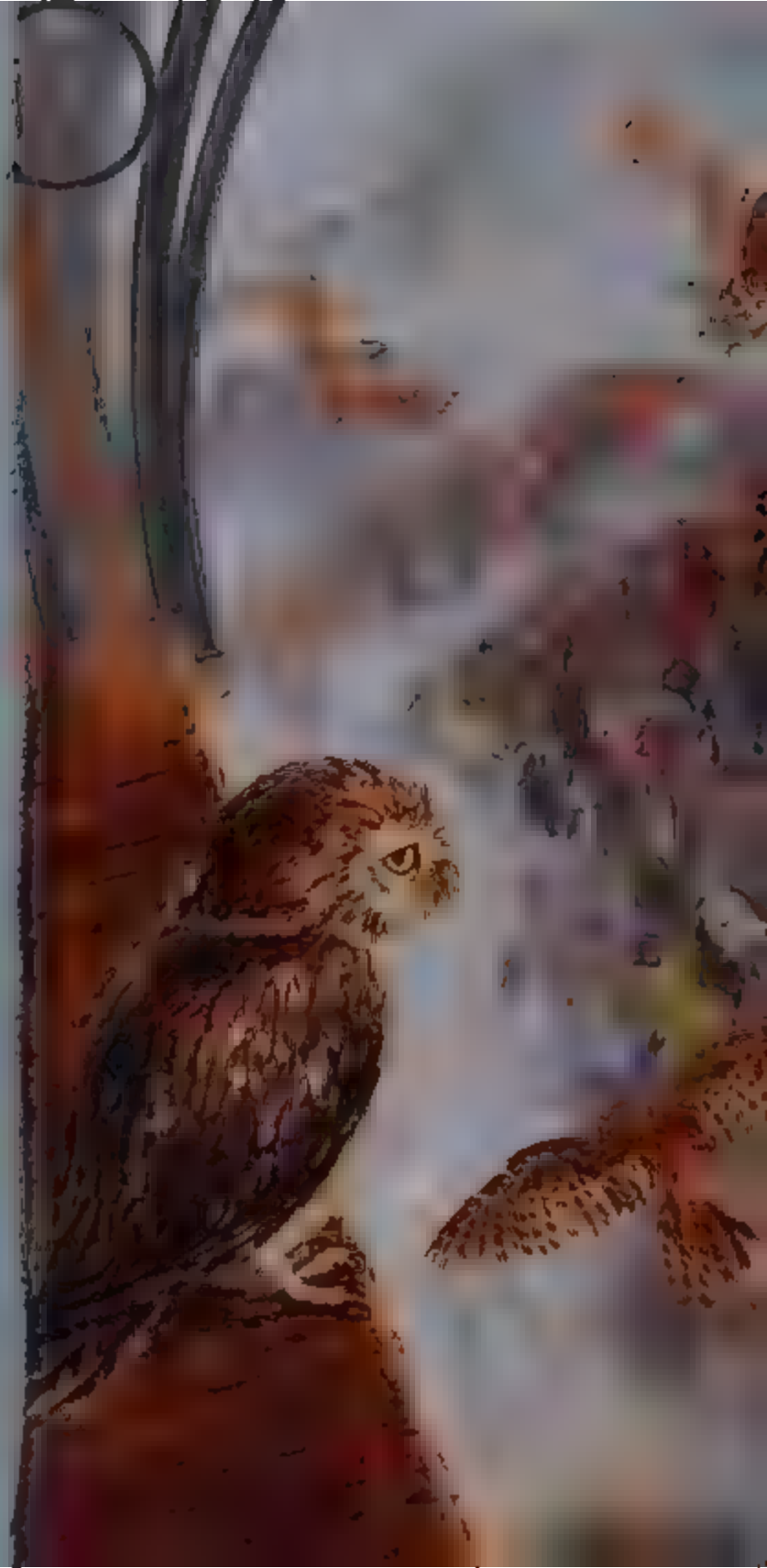
THIS ILLUSTRATION BY JIM KAY IS the artwork that features on the front cover of the illustrated *Harry Potter and the Philosopher's Stone*. Jim Kay uses a selection of different techniques to create his artwork. Images may start as a quick charcoal sketch or a detailed pencil drawing. He then works up colour in either oil or watercolour, and sometimes digitally.

This illustration shows the busy platform nine and three-quarters at King's Cross as students are boarding the iconic Hogwarts Express. Harry Potter appears, standing with his loaded trolley and Hedwig amidst the hustle and bustle.

The Hogwarts Express has a fire-breathing animal head decorating the top of its chimney and a shining bright light, while a small winged hog sits at the very front of the train.

*Platform Nine and Three-Quarters*  
by Jim Kay

ILLUSTRATION





# POTIONS AND ALCHEMY

*The ancient study of alchemy is concerned with making the Philosopher's Stone, a legendary substance with astonishing powers. The Stone will transform any metal into pure gold. It also produces the Elixir of Life, which will make the drinker immortal.*

Still, alchemists are usually interested in both things by making the Philosopher's Stone and discovering the key to everlasting youth and unearthing the secret behind changing the properties of metal into gold. Some alchemists may understand the science of alchemy, but they do not understand the art of potions.

People have been making potions for thousands upon thousands of years. The word "potion" is taken from the Latin word *potion*, which means "drink." Potions can be used for a multitude of reasons but they are often used as a medicine, poison or drug. Although not all potions are successful, this has not stopped people attempting to create them. Potions to heal a broken bone, a poison to make someone die, a potion to make someone love you, a mixture of herbs about everything and anything.

## A PUZZLING PROFESSOR

Although Professor Snape is described as being "disliked by everybody" in the early stages of Harry's time at Hogwarts, we later discover that this opinion often is deceptive. As Snape's own personal story unfolds, we are in a different light, which allows us to re-examine his personal actions and perhaps realize that he is a different man.

## PROFESSOR SEVERUS SNAPE

### PROFESSOR OF POTIONS

(AND LATER DEFENCE AGAINST THE DARK ARTS)

A little about Professor Snape is described as having greasy black hair, a thin nose, and a few scars. His eyes are said to be black and empty.

DID YOU KNOW? Marauders Moony, Wormtail, Padfoot and Prongs had a nickname for Professor Snape when they were students together at Hogwarts: *Sneakles*.

*Cruel, sarcastic and disliked by everybody except the students from his own house (Slytherin), Snape taught Potions.*

HARRY POTTER AND THE CHAMBER OF SECRETS



# POTIONS CLASS

POTIONS IS ONE OF SEVERAL SUBJECTS compulsory for all Hogwarts students

*'Double Potions with the Slytherins,' said Ron. 'Snape's Head of Slytherin house. They say he always favours them – we'll be able to see if it's true.'*

HARRY POTTER AND THE PRISONER OF AZKABAN

This book shows the image of a Potions master and his students. *Ortus Sanitatis* (Latin for 'The Garden of Health') is the first printed encyclopedia of natural history featuring plants, animals, birds, fish and stones. In this image the Potions master is clutching a stick in his left hand, while his assistant is holding open a book of recipes. It's questionable how much attention some of the pupils are paying to their teacher.

## Did you know?

This unusual engraving was coloured by hand. Woodcut is a form of printing where the artist carves an image into the surface of a block of wood and then covers it in ink. The block is then pressed on to a piece of paper to reveal the image.



1526: *Magnum h. Ortus Sanitatis*  
Strasbourg, 1492

16. 7. 52. 100000



# BEZOAR STONES

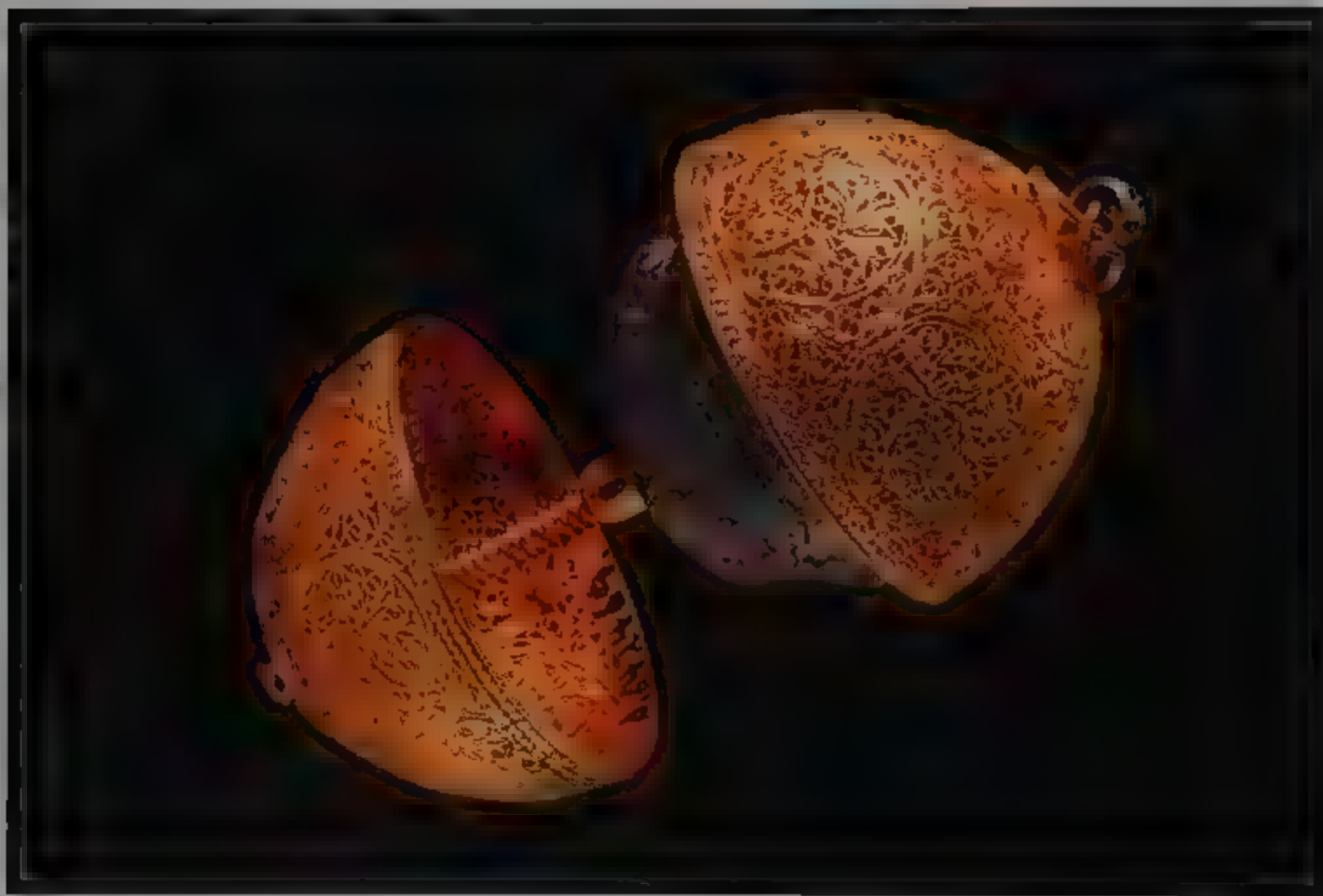
*'A bezoar is a stone taken from the stomach of a goat and it will save you from most poisons.'*

BY JILL S. ARONSON

Bezoar stones really do exist. The stones are found in the stomachs of certain animals and are made up of a collection of undigested food. They vary in size but are usually roughly the size of a hen's egg. Taken from the Persian word for antidote, bezoars were first introduced to medieval Europe by Arabic physicians. They have been found in the guts of cows and even elephants, but mostly they come from the hearts of goats.

*A bezoar stone in a plate. Photo by David*

CHAPMAN



It was thought that the stones would cure you from almost any poison and even though not everyone believed in their magical properties, bezoar stones remained popular well into the 18th century. Wealthy collectors such as popes, kings and noblemen spent huge amounts of money so that they could have the best stones. According to *A Compleat History of Druggs*, the strength of the bezoar stone depends on the animal that produces it.

In *The Half-Blood Prince*, Harry notices an instruction in his copy of *Advanced Potion-Making* while in Professor Slughorn's Potions class:

*Just shove a bezoar down their throats*

HARRY

THE HALF-BLOOD PRINCE

He does exactly that when Ron drinks some poisoned mead, and saves his friends' life. However, although this worked for Harry and Ron, you should never try this at home!



## FACT

### ANIMALS

In the past, different parts of animals were used in potions. People thought that you would gain characteristics of the animal by doing this. One such invisibility potion involved adding a black cat to your recipe. Black cats are almost impossible to see at night and so it was believed that the drinker would become hard to see.

*Phlegm Bezoar: A Compleat History of Druggs*

1686 AD. 1680. 775.

THE SMALL PRINCE

1686 Bezoar Stone

Animal

1686



# AN APOTHECARY'S SIGN

*'...it is a monstrous thing, to slay a unicorn,' said Firenze. 'Only one who has nothing to lose, and everything to gain, would commit such a crime. The blood of a unicorn will keep you alive, even if you are an inch from death, but at a terrible price.'*

UNICORN FAIRY POTION AND THE PHOENIX POTION

THROUGHOUT HISTORY the blood, hair and horns of unicorns were thought to possess powerful medicinal properties. People would pay huge sums of money for these rare and precious effects. This 18th century sign from an apothecary's shop advertised the magical image of a unicorn. Images and pictures were frequently used to identify shops, as a large portion of the population would have been illiterate at the time.

Carved in oak with a real ivory horn, the sign symbolised to customers that this apothecary was able to provide rare and exotic cures. Of course it wasn't actually a real unicorn horn at all (that would be impossible), but was in fact made from the tusk of a narwhal. Known as the unicorns of the sea, narwhals were hunted for their valuable tusks which were frequently sold as unicorn horns because of their similarity in look and texture.

## FACT

### WHAT IS AN APOTHECARY?

An apothecary is a term used throughout history to describe someone who prepared and sold medicine. The study of herbal and chemical ingredients led the way to modern sciences and today we refer to people in this line of work as pharmacists or chemists.

### DID YOU KNOW?

*We would recently acknowledge we weren't sure why narwhals have these tusks. However, new research suggests that the tusks are sensory organs which pick up changes in the whale's environment, alerting them to food and other whales.*

*A pharmacy sign in the shape of a unicorn's head c. 18th century.*

# POTION BOTTLES

This image by Jim Kay for the illustrated edition of *Harry Potter and the Philosopher's Stone* shows the beautiful detail of a selection of potion bottles. Each bottle seems to be full of life. What might these enchanting potion bottles hold? Skele-Gro to re-grow bones? Felix Felicis to bring good luck to the potion maker? Or perhaps some Polyjuice Potion which allows the drinker to take on the appearance of someone else.

Potion bottles by Jim Kay

© 2003

*The shadowy walls were lined with shelves of large glass jars, in which floated all manner of revolting things Harry didn't really want to know the name of at the moment.*



# THE BATTERSEA CAULDRON

*The sun shone brightly on a stack of cauldrons outside the nearest shop. Cauldrons – All Sizes – Copper, Brass, Pewter, Silver – Self-Stirring – Collapsible said a sign hanging over them.*

Cauldrons are one of the best known objects associated with witchcraft. They probably came in all shapes and sizes and were used for lots of different purposes, including creating potions.

This cauldron is almost three thousand years old and was created by melting together seven plates of sheet bronze with two handles fastened to its rim. It was found on the River Thames more than two millennia after it had been made.

We can't know for certain if witches used this cauldron but as it is so beautiful and carefully made it probably belonged to a very wealthy owner.

*The Battersea cauldron c. 800-600 BC*

*by Peter*



*Neville had somehow managed to melt Seamus's cauldron into a twisted blob and their potion was seeping across the stone floor, burning holes in people's shoes.*

*HARRY POTTER AND THE CHAMBER OF SECRETS*



¶ Ulricus. Dico q' nō possunt, nisi quādo ⁊ ābus ac inq̄nitum  
a deo ex causa maiestatis suā inuolente eisdem pceditur ¶ Sigis  
mundus. Super quo fundas hanc p̄clusionē ¶ Ulricus. Su  
per prius deductis. Insuper Jobānes damascenus libro scōo ait  
¶ Non habent demones virtutes aduersus aliquē nisi a deo dis  
pensante pcedatur. sicut in Job patuit. ⁊ etiā in porcis quos di  
uina p̄uisione submerferunt in mari. vt patet in euangelio ¶ Et nāz  
habent potestatem transformādi seu transfigurādi seu quācuq;  
volunt figurā fm̄ h̄ymaginē. i. fm̄ fantasiam. Item Gregorius  
in dyalogo libro tercio ait. Absq; omni potestate dei concessa  
A L

Ulrich Molitor, De duobus potib;  
mulierum in alius pulcherrimis  
Colone, 1486.

100 P. 100

## WITCHES WITH A CAULDRON

The idea of witches surrounding a smoking cauldron has been around for centuries. However, their association with cauldrons did not actually appear in print until 1689. *On Witches and Female Fortune Tellers*, written by Ulrich Molitor, contains the earliest printed image of witches with a cauldron. Two elderly women can be seen placing a snake and a cockle shell into a large flaming pot in order to create a hailstorm. *On Witches* was so widely reproduced that it helped to shape people's ideas about how witches were supposed to behave.

In some tales, cauldrons don't just hold magic potions; they can themselves be magical!

In J.K. Rowling's *The Tales of Beedle the Bard*, *The Wizard and the Hopping Pot* tells the tale of a selfish wizard who refuses to use his magic to help Muggles with their ailments. But his cauldron is magic—it grows a foot and hops about by the wizard's side, clanking and banging and knocking around. Eventually the wizard has had enough, and as soon as he agrees to help the Muggles the cauldron quietly settles back down.

*At every house of sickness and sorrow, the wizard did his best, and gradually the cooking pot beside him stopped groaning and retching, and became quiet, shiny and clean.*

THE TALES OF BEEDLE THE BARD



ILLUSTRATION BY JACQUELINE

# EDITED DRAFTS OF

## HARRY POTTER

### AND THE HALF-BLOOD PRINCE

PROFESSOR SLYTHORN arrives at Hogwarts during Harry's sixth year and takes over the role of Potions Master. These two pages show annotations by J.K. Rowling and her editor on a draft of *Harry Potter and the Half-Blood Prince*.

The first page is a draft of Professor Slythorn's first Potions class, where he presents several potions to his students that Hermione, naturally, is able to identify. The asterisks indicate that the handwritten text at the bottom of the page, where Hermione talks about her favourite smells, needs to be inserted.

*Hermione's well-practised hand hit the air before anybody else's; Slythorn pointed at her. 'It's Veritaserum, a colourless potion that forces the drinker to tell the truth,' said Hermione.*

HARRY POTTER AND THE HALF-BLOOD PRINCE

It's veritaserum, a colourless, odourless potion that forces the drinker to tell the truth," said Hermione.

Very good, very good! said Slythorn, beaming at her. Now, this one here is pretty well-known featured in a few Ministry leaflets lately, too. Who can it be? Hermione's hand was fasten once more on the Pulvisc Potion, sir, she said.

Harry too had recognised the slow-bubbling, mud-like substance in the second cauldron, but did not reason. Hermione getting the credit for answering the question she, after all, was the one who had succeeded in making it back in their second year.

Excellent, excellent! Now, this one here, yes, my dear? said Slythorn, now looking slightly bemused, as Hermione's hand punched the air again.

It's Amortenta.

It is indeed. It seems almost foolish to ask, said Slythorn, who was looking mightily impressed, but I assume you know what it does?

It is the most powerful love potion in the world, said Hermione.

Quite right! You recognised it, I suppose, by its distinctive mother-of-pearl sheen?

And the steam rising in characteristic spirals, said Hermione.

May I ask your name, my dear? said Slythorn.

Hermione Granger, sir.

Granger? Granger? Can you possibly be related to Professor Dagworth Granger who founded the Most Extraordinary Society of Potioneers?

No, I don't think so, sir. I'm Muggle-born, you see.

and it's supposed to smell differently to each of us according to what attracts us and can smell freshly mown grass and rain, parchment and - but she turned away by the time she did not completely believe her.

75

couldn't be a Slytherin  
never be a Ravenclaw  
table

How many times have we been through this?" she said wearily. There's a big difference between needing to use the room and waiting to see what Malfoy needs it for.

Harry might need the same thing as Malfoy and not know he needs it," said

Ron. Harry, if you took a bit of Felix, you might suddenly feel the same need as

Malfoy.

Harry, don't go wasting the rest of that Potion. You'll need all the luck you can get if Dumbledore takes you along with him to destroy it, she dropped her voice to a whisper. ~~There's no use you just stop encouraging him to take a slug of Felix every time he wants something!~~ she added sternly to Ron.

"Couldn't we make some more?" Ron asked Harry, ignoring Hermione. "It'd be great to have a stock of it. Have a look in the book."

Harry pulled his copy of *Advanced Potion-Making* out of his bag and looked up *Felix Felicis*.

"Blimmy, it's seriously complicated," he said, running an eye down the list of ingredients. "And it takes six months. You've got to let it stew."

"Blimmy," said Ron.

Harry was about to put his book away again when he noticed ~~that~~ the corner of a page turned down. turning to it, he saw the "Sectumsempra" spell captioned for Enemies," that he had marked a few weeks previously. He had still not found out what it did, mainly because he did not want to test it around Hermione, but he was considering trying it out on McGonagall next time he came up behind her unawares.

The only person who was not particularly pleased to see Katie Bell back at school was Dean Thomas, because he would no longer be required to fill her place as Chaser. He took the blow stoically enough when Harry told him, merely grunting and

In this draft Harry consults his copy of *Advanced Potion-Making*. He notices one of the Half-Blood Prince's spells, *Sectumsempra*, only later on realising the danger of using an unknown spell.

*Harry was about to put his book away again when he noticed the corner of the page folded down; turning to it, he saw the Sectumsempra spell, captioned 'For Enemies', that he had marked a few weeks previously.*

HARRY POTTER AND

CHAMBER OF SECRETS

*Draft of Harry Potter and the Half-Blood Prince, annotated by J.K. Rowling and her editor (c. 2004-2005)*

# NICOLAS FLAMEL, ALCHEMIST

IN THEIR FIRST YEAR at Hogwarts Harry, Hermione and Ron spend a huge amount of time trying to find out anything they can about Nicolas Flamel. Their efforts pay off when they eventually discover that he is the only known maker of the Philosopher's Stone.

*There have been many reports of the Philosopher's Stone over the centuries, but the only Stone currently in existence belongs to Mr Nicolas Flamel, the noted alchemist and opera lover. Mr Flamel, who celebrated his six hundred and sixty-fifth birthday last year, enjoys a quiet life in Devon with his wife, Perenelle (six hundred and fifty-eight).*

HARRY POTTER AND THE PRISONER OF AZKABAN

Nicolas Flamel was a real person, and though once thought to have been an alchemist, he didn't actually create a Philosopher's Stone. He was in fact a landlord and some sources describe him as a bookseller. Flamel spent his life in Paris and died in 1418. This illustration shows a memorial to the Holy Innocents commissioned by Nicolas and his wife Perenelle, with the Flamels praying at the top beside the saints.

*Watercolour illustrations to a memoir of Nicolas Flamel and his wife (France, 15th century)*

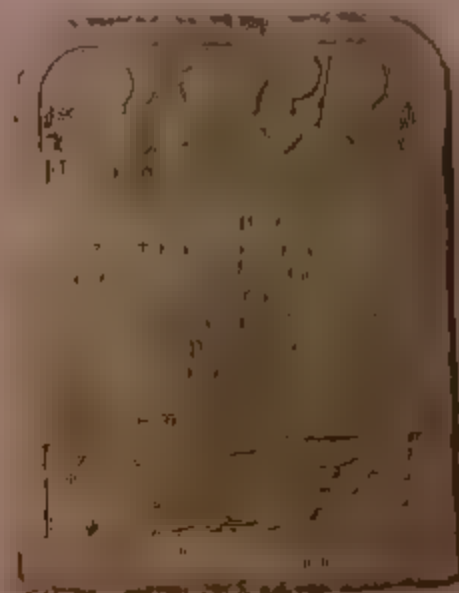
ILLUSTRATION BY





## BURIAL

The real Nicolas Flamel was buried in the church of Saint Jacques-de-la-Boucherie in Paris; his grave was marked by this medieval tombstone, which is 58 cm high and inscribed in French. The top of the tombstone shows Christ with Saints Peter and Paul along with the sun and moon, the deceased Flamel is shown underneath the inscription



Tombstone of Nicolas Flamel  
(Paris, 15th century)

SEE NATIONAL D' MOYEN AGE

*it really is like going to bed after a very, very long day  
After all, to the well-organised mind,  
death is but the next great adventure.*

AND THE PHILOSOPHER'S ST

FOR THE HISTORY OF THE





# SEEING FLUFFY

THIS ORIGINAL HAND-DRAWN illustration by J.K. Rowling shows Neville, Ron, Harry, Hermione and Gary (later renamed Dean, who was actually cut from this scene) coming face-to-face with a huge three-headed dog which is guarding the Philosopher's Stone.

J.K. Rowling has included details in the illustration to highlight each student's character: Neville's bunny pyjamas, Ron's freckles and Hermione's large front teeth. This drawing provides an exciting insight into how J.K. Rowling initially imagined her characters to look.



*They were looking straight into the eyes of a monstrous dog, a dog which filled the whole space between ceiling and floor. It had three heads. Three pairs of rolling, mad eyes; three noses, twitching and quivering in their direction; three drooling mouths, saliva hanging in slippery ropes from yellowish fangs.*

PEN AND INK DRAWING BY J.K. ROWLING

## DID YOU KNOW?

This scene was originally intended to be part of Chapter Seven, 'Drocks's Duel'. However, during the editorial process, the scene became Chapter Nine and was renamed 'The Midnight Duel'.

Pen-and-ink drawing of Harry and his friends by J.K. Rowling, 1991.

# CERBERUS

Cerberus features in many ancient legends. In Greek mythology, Cerberus was the monstrous three-headed dog that guarded the gates to the Underworld.

This wood engraving by Edward Burne-Jones (1833-1898) was designed to illustrate William Morris's *The Earthly Paradise*. In this story, a character named Psyche is sent on a quest to the Underworld. She has to use cakes made of honey to distract the dreaded Cerberus.



*Edward Burne-Jones and William Morris: Psyche throwing the honey cakes to Cerberus (1880).*

*Fluffy by Tim Day*

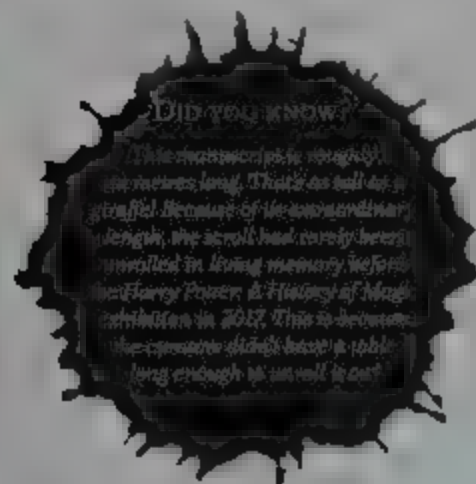
© 2011



# THE RIPLEY SCROLL

THE RIPLEY SCROLL is a medieval manuscript discovered in England, as it contains a long with at least 13 Verses upon the Elixer. These verses are a recipe for creating the Philosopher's Stone.

It takes its name from George Ripley (c. 1440), who reportedly studied alchemy and wrote a book on how to make a Philosopher's Stone known as *The Compend of Alchemy*. The scroll features dragons and a winged bird captioned *The Bird it Hermes is my name. Eating my Wings to make me lame*.



## DID YOU KNOW?

This manuscript is thought to be the longest. That's as tall as a giraffe! Because of its extraordinary length, the scroll had rarely been consulted in living memory before the Harry Potter & History of Magic exhibition in 2017. This is because the scroll is so long that it is not possible to read it all in one go.

*The Ripley Scroll*  
England, 16th century

100 x 100 cm

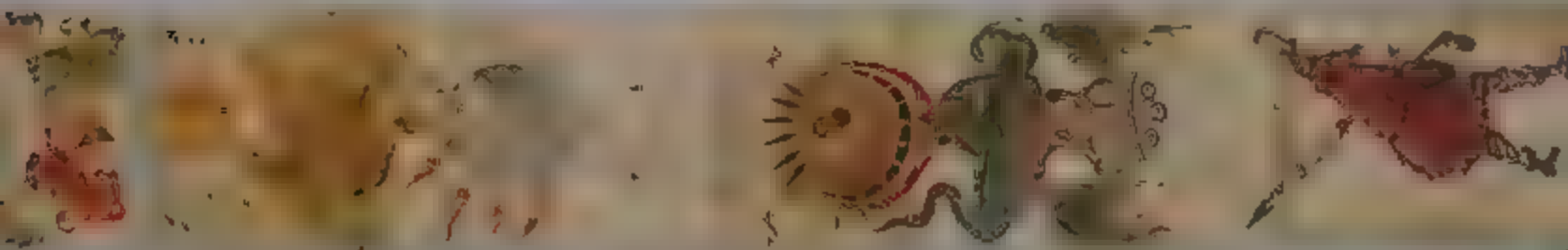
*'You know, the Stone was really not such a wonderful thing. As much money and life as you could want! The two things most human beings would choose above all – the trouble is, humans do have a knack of choosing precisely those things which are worst for them.'*

100 x 100 cm – HARRY POTTER AND THE PHILOSOPHER'S STONE





*Section of the play to all*



# HERBOLOGY

Three times a week they went out to the greenhouses behind the castle to study Herbology, with a dumpy little witch called Professor Sprout, where they learnt how to take care of all the strange plants and fungi and found out what they were used for.

THE FASCINATING AND IMPORTANT study of herbology has helped us to use plants to treat illnesses for thousands of years. People can use herbs to cure a common headache and to discover the medicinal properties hidden by plants.

Herbology is a core subject for all Hogwarts students. During these lessons, students learn how to care for plants and explore their magical properties and what they can be used for. Countless plants in the wizarding world are packed full of magical uses and can provide ingredients for potions. Mandrakes, Bubotubers and Gillyweed are among the many plants that form an essential part of any young witch or wizard's education.

## FACT

### MEDICINAL PLANTS

Many modern medicines are based on plants.

Digoxin, used to treat heart conditions, was originally obtained from foxgloves. The painkillers morphine and codeine both come from the opium poppy. Quinine is so used to treat malaria.

Aspirin is based on the chemical salicin which is found in the bark of willow trees.

## PROFESSOR POMONA SPROUT PROFESSOR OF HERBOLOGY

**APPEARANCE** Professor Sprout is described as a squat little witch with grey hair and a few freckles. She is usually wearing red robes. Professor Sprout was tasked with fixing up the Atrium when Harry and Ron flew Mr Weasley's Ford Anglia into it in their second year at Hogwarts.

### DID YOU KNOW?

Rubbing a dock leaf on a nettle sting will soothe it. People used to think this was because of chemicals in the dock leaf reacting with the stinging chemical in the nettle. However, it's just the coolness from the dock making the sting feel better.

Portrait of Professor  
Pomona Sprout by Jim Kay

© 2010



# PROFESSOR SPROUT



*'— and be careful of the  
Venomous Tentacula, it's teething.'  
She gave a sharp slap to a spiky,  
dark red plant as she spoke,  
making it draw in the long  
feelers that had been inching  
sneakily over her shoulder.*

*Pen and ink drawing of  
Professor Pomona Sprout by J.K. Rowling  
(30 December 1990)*

THIS HAND-DRAWN ILLUSTRATION by J.K. Rowling made seven years before the publication of *Harry Potter and the Philosopher's Stone* shows Professor Sprout surrounded by plants studied in her Herbology class. Sprout is shown in her witch's hat, with a spider hanging from its tip.

Look carefully at the plants drawn here and you'll see that a few have some unusual characteristics. Could the tendrils springing out of the pot be the sneaky Venomous Tentacula, looking for something to grab?

## FACT

### PLANTS THAT MOVE

Plants do move, but most of them do it so slowly that we don't notice. However, there are a few speedy plants around. The Venus flytrap catches insects between a pair of special leaves that snap shut like a book. The sensitive plant quickly closes its delicate leaves and lets them droop down if you touch it or blow on it.

# MANDRAKE ROOTS

*'The Mandrake forms an essential part of most antidotes. It is also, however, dangerous. Who can tell me why?' Hermione's hand narrowly missed Harry's glasses as it shot up again. 'The cry of the Mandrake is fatal to anyone who hears it,' she said promptly.*

PROFESSOR SPRUNG AND HERMIONIE – HARRY POTTER AND THE CHAMBER OF SECRETS

Mandrakes really do exist and their roots do resemble the human form, which has influenced many cultures to attribute special powers to the plant. According to medieval herbals, mandrakes (*Mandragora*) had great medical potential. People believed they would cure headaches, earaches and insanity, among other ailments.

However, it was said that the roots shrieked when dug up and anyone who heard that noise went mad. People believed that the best way to harvest the plant safely was to unearth its roots with an ivory stake, attach one end of a cord to the plant and the other to a dog. The dog was then encouraged to move forward by sounding a horn (which would drown out the shrieking) or by enticing it with meat. Once the dog moved it would drag the mandrake with it.

In reality, mandrakes don't actually cry. But they are still dangerous: their leaves are poisonous and can cause hallucinations.

*A real mandrake root  
(England, 16th or 17th century)*



*Giorgio Casanovi's Illustration  
(Italy or Germany, 15th century)*

ILLUSTRATION BY CASANOVI



## FACT

### PLANTS AND NOISE

There aren't any plants that can actually make noise, but some of them seem to be able to hear. A recent study showed that if you play a recording of the noise of chomping caterpillars to various types of plant, they produce chemicals that caterpillars find unpleasant to eat – and this protects them from the grazing insects!

# Mandrake

and dandel  
He to be kept  
in shadow



1

2

3

4

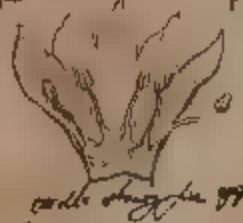
5



8  
By you in the above,  
very different



9  
seed at two  
weeks when  
for one of  
dried head  
fig. of seed  
already set  
on dry and  
at this point  
reverses



10  
small change in position  
shown

11  
all Mandr  
deep into the  
ground



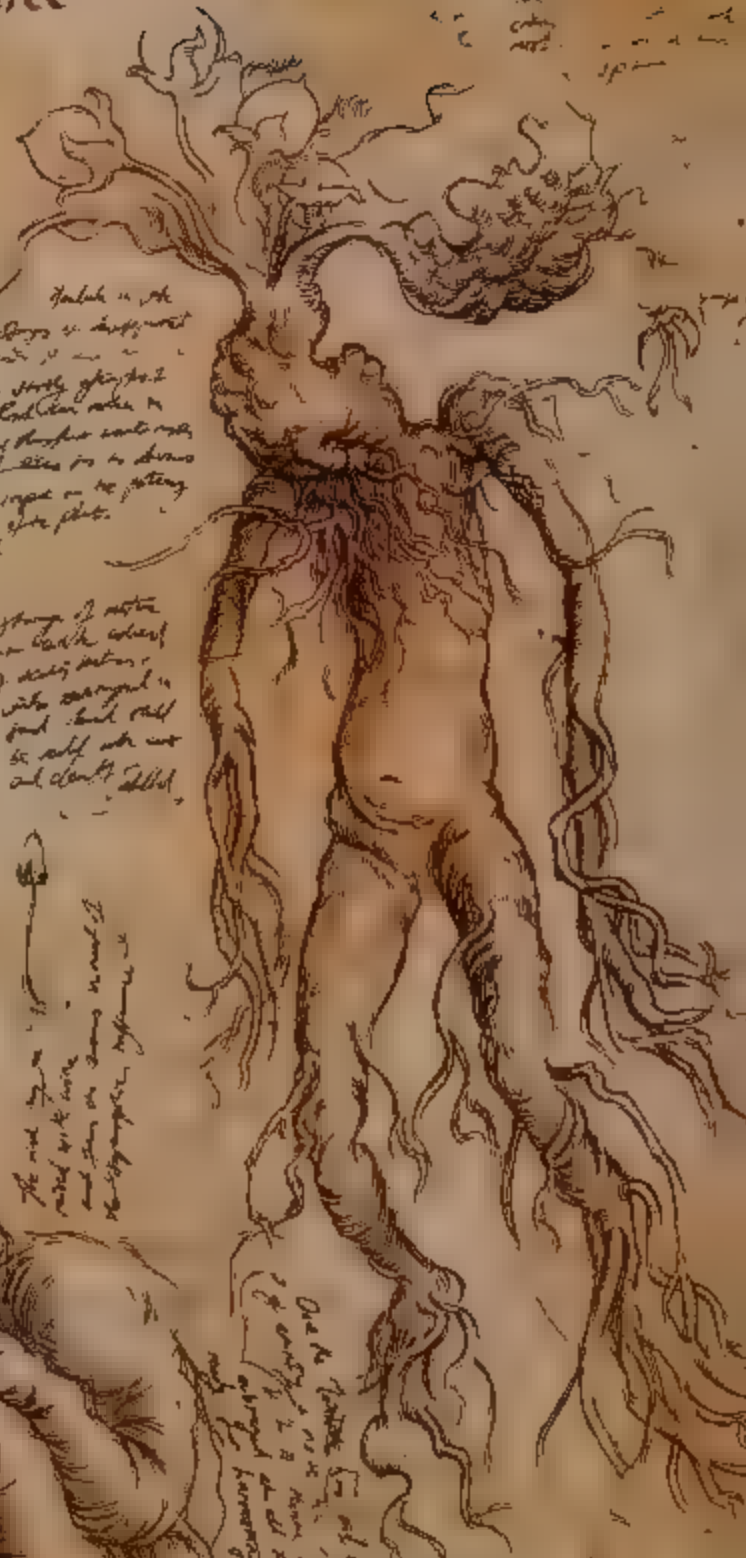
12  
Mandrake is the  
strongest of the roots  
and it is the  
only one of the roots  
which has been found  
in the same place as the  
other roots in the same  
place in the same  
place.

13  
strong of nature  
can be the cause  
of many diseases  
with changed  
and had still  
in all the roots  
and plants.

14  
Mandrake is the  
strongest of the roots  
and it is the  
only one of the roots  
which has been found  
in the same place as the  
other roots in the same  
place in the same  
place.



15  
The Mandrake root is the  
strongest of the roots  
and it is the  
only one of the roots  
which has been found  
in the same place as the  
other roots in the same  
place in the same  
place.



# A STUDY OF MANDRAKES

*Instead of roots, a small, muddy  
and extremely ugly baby popped  
out of the earth. The leaves were  
growing right out of his head.  
He had pale green, mottled skin,  
and was clearly bawling at the  
top of his lungs.*

Illustration by Jim Kay

THIS DRAWING by Jim Kay shows a baby mandrake alongside a fully grown adult. The roots of the plant seamlessly form the adult mandrake's body, with leaves growing from its head. The mature mandrake also has berries sprouting among the leaves, alluding to the plant's reproductive maturity. This illustration appears to be drawn from life – Jim Kay was previously a curator at the Royal Botanic Gardens, Kew – and it references the natural studies of plants that are typically found in any botanica library.

*Study of mandrakes by Jim Kay*

Illustration

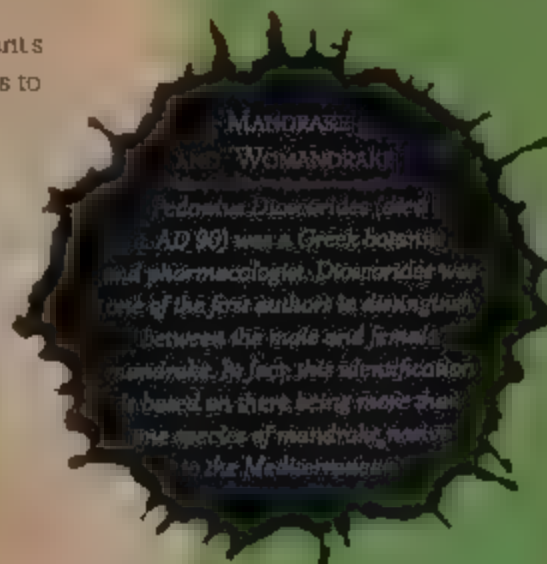
## ACTIVITY

### COLOUR CHANGING FLOWERS

Bring some magic to your flowers with this colour-changing trick! You will need white flowers (carnations work well) and some food colouring – any colour that you like.

Half fill a glass with water and add enough food colouring to make a deep colour. Next, ask an adult to help you cut a few centimetres off the bottom of the flower stems. Stand the trimmed flowers in the coloured water. Keep an eye on your flowers and watch as they begin to change over time. The longer you leave them, the deeper the new colour of the petals will become.

To make a two-coloured flower, ask an adult to split the stem of a white flower all along its length. Make sure to keep the flower at the top intact. Stand each half of the stem in a separate glass with different food colourings and watch as your two-coloured flower comes to life.



# A HERBAL

MANY PLANTS WERE researched the world over for magical healing properties. A herbal is a book of plants, which describes their appearance, properties and how they can be used to prepare ointments and medicines. Many of the wonderful herbs and potions names used in the Harry Potter books suggest links to the research done by those who dedicated their time to exploring the countless varieties of plants that fill our world.

# CULPEPER'S HERBAL

Popularly known as Culpeper's Herbal, this book by Nicholas Culpeper (1616–1654) was first published in 1652 as *The English Physician*. Since then it has appeared in over 100 editions, and it was the first medical book to be published in North America.

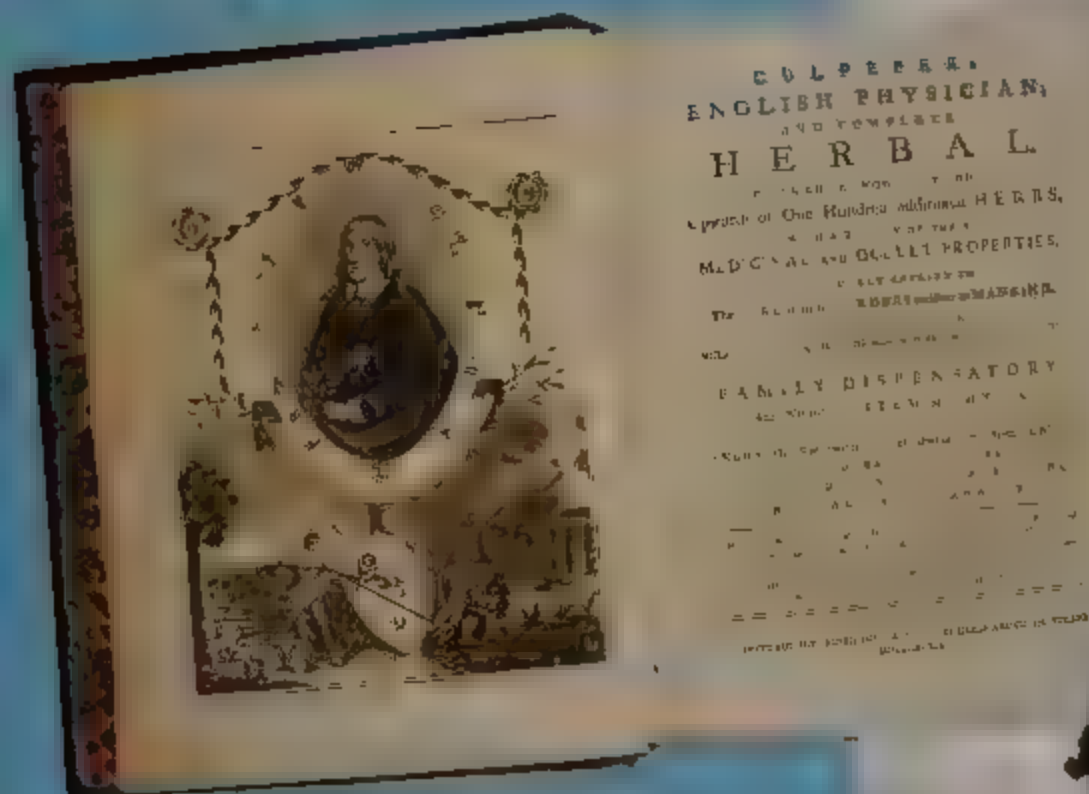
Culpeper wanted the text to be accessible to everyone, so he wrote it in English rather than the traditional Latin. His herbal provided a detailed list of native medicinal herbs matched with specific illnesses, and prescribed the most effective forms of treatment and when to take them.

K Rowling consulted Culpeper when researching the Harry Potter series.

*'I've got two copies of Culpeper, one a cheap edition I bought second hand years ago and one beautiful version I was given by Bloomsbury'*

## DID YOU KNOW?

Culpeper was an unlicensed apothecary, and was disliked by the medical profession, who believed that they should be the only ones to practice medicine in London. He came into conflict with the College of Physicians, and in 1642 he was appointed a ward (but acquitted) for practicing witchcraft.



*Culpeper's The English Physician, and Complete Herbal (London, 1769)*

# ELIZABETH BLACKWELL'S CURIOUS HERBAL

*A Curious Herbal* is a book with an incredible history. This work was illustrated, engraved and hand-coloured by Elizabeth Blackwell (1707-1758), in order to raise funds to have her husband, Alexander, released from a debtors' prison (a prison for people who are unable to pay back money they owe).

The book was released in weekly parts between 1737 and 1739 and contained 500 images. Elizabeth drew the images at Chelsea Physic Garden in London, and took them to Alexander in prison, to identify each of the plants.

Through the sales of her book, Elizabeth raised enough money to release her husband. However, Alexander eventually left for Sweden where he was executed for treason, having become involved in a political conspiracy. Elizabeth died alone in England in 1758.

## FACT

### HERBALS

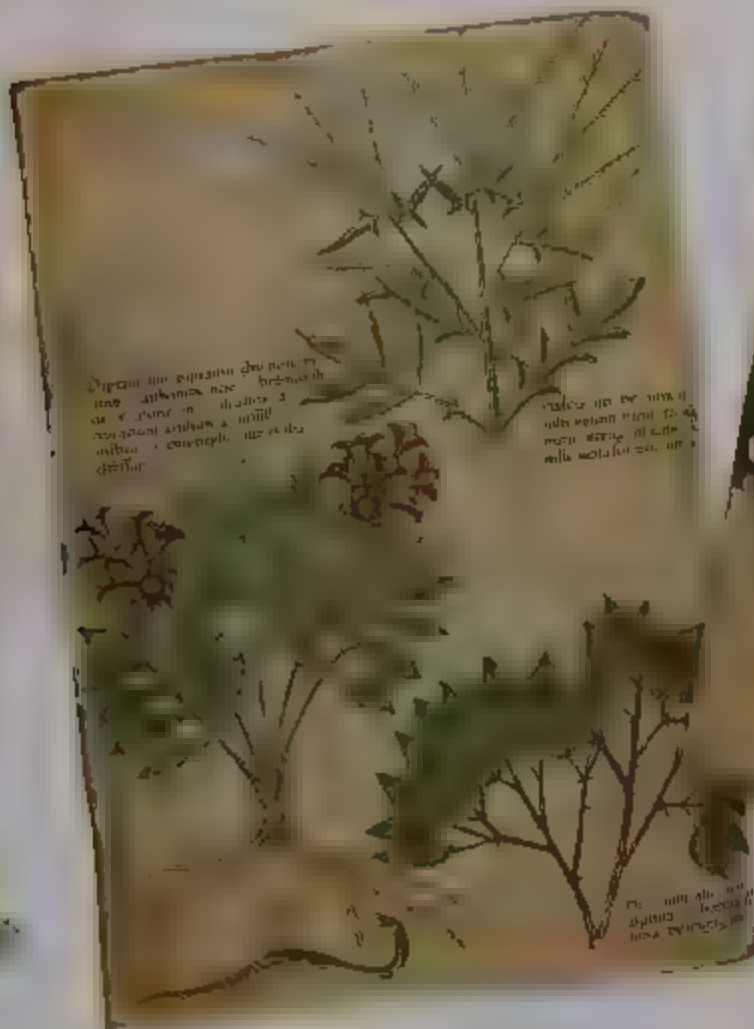
Civilisations all over the world have been producing herbals for thousands of years. They were very important books, because for many centuries they contained the only medical advice available. As well as describing medicinal uses of plants, herbals often contained 'magical' information. People believed that problems with a particular body part could be treated by using a plant with a similar shape to that part. So lung problems could be treated with the plant lungwort which has spotty leaves the same shape as lungs.



*Dracontium, in Elizabeth Blackwell, A Curious Herbal, containing five hundred cuts of the most useful plants which are used in the practice of Physic, 2 vols (London, 1737-39).*

A hissing green snake curls  
round a root while to the  
left sits a snarling dragon  
with a forked tongue and an  
elaborately knotted tail, called  
in Latin '*Draco magnus*'

This magnificently decorated herbal was made in Lombardy (northern Italy) around 1440, most probably for a wealthy owner. It contains life-size drawings of various plants, each with a short note explaining their names. There are images of snakeroot along with some of its Latin names including *dragonera*, *serpentaria* and *viperina*. It was claimed that this plant could cure a snake bite.



Snake root is a herbal (19th century).

# A REMEDY FOR SNAKE BITE

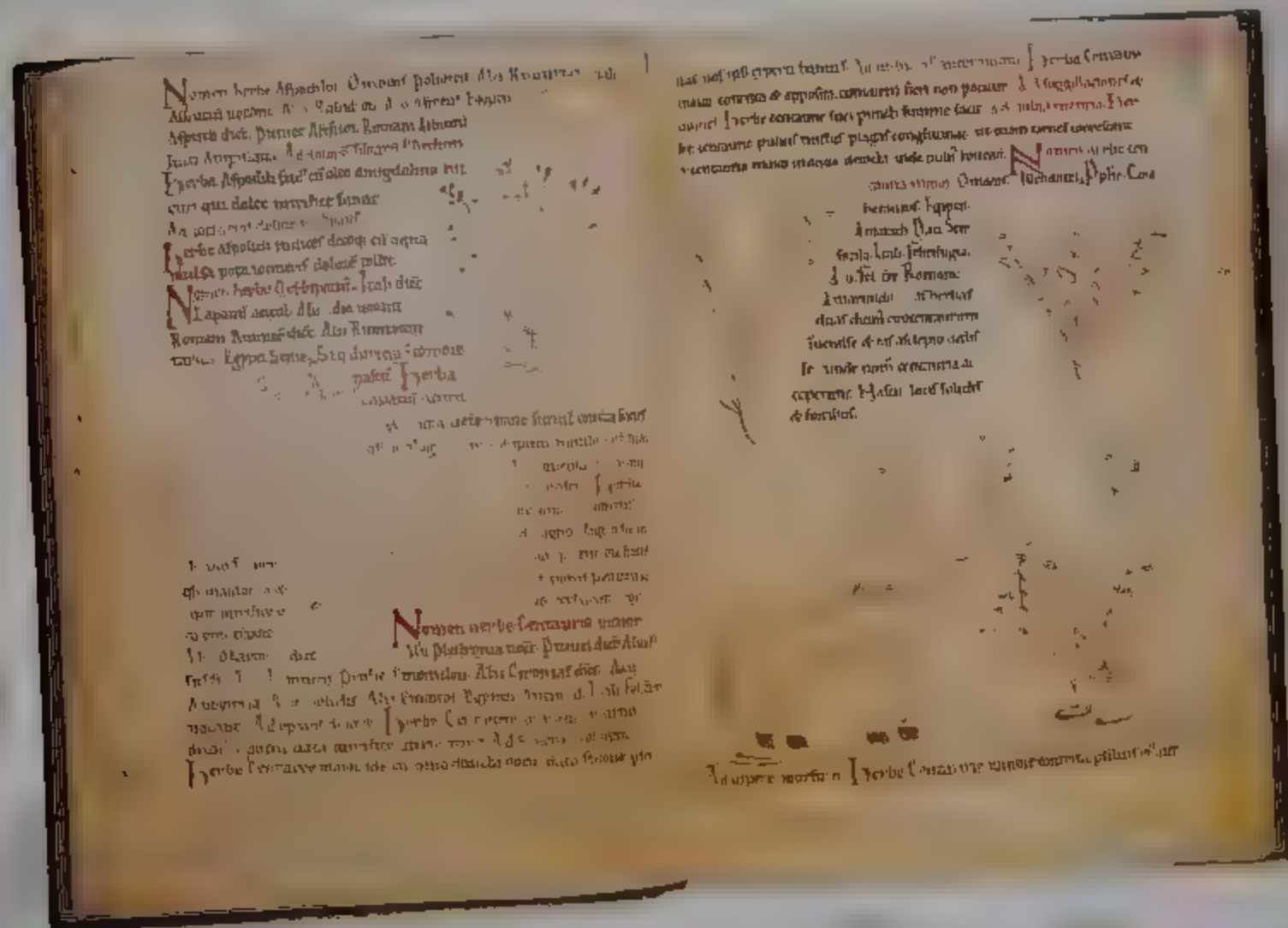
There was a time when people believed that one of the most effective remedies for snake bite was the flowering plant, centaury. According to this 12th-century manuscript, the two plants known as *Centaurea major* and *Centaurea minor* (greater and lesser centaury) were named after the centaur, Chiron. In Greek mythology Chiron was the greatest of all centaurs, renowned as a physician, astrologer and oracle. Among his pupils was Asclepius, the god of medicine and healing who had been rescued as a baby and was taken to Chiron to be raised.

In this pen-and-ink drawing, Chiron is shown hanging over the two plants in question to the toga-wearing Asclepius. A snake is seen slithering away from under their feet.

*Centaury in a herbal (England, 12th century).*

100

101



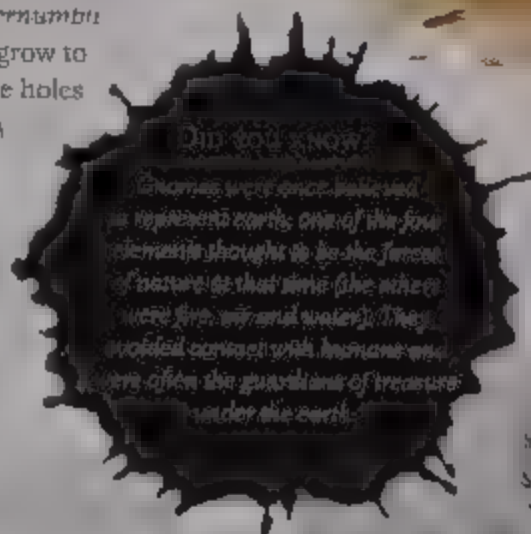
# A STUDY OF GNOMES

*It was small and leathery-looking, with a large, knobbly, bald head exactly like a potato. Ron held it at arm's length as it kicked out at him with its horny little feet ...*

HARRY POTTER AND THE CHAMBER OF SECRETS

HAVE YOU EVER SEEN A GNOME? Jolly-faced big-bellied and usually with bright, rosy cheeks, they sit in people's gardens as a decoration. However, in the magical world they are somewhat different. Gnomes (or *Gernumbii gardenii* to give them their scientific name) grow to be roughly one foot tall. They burrow gnome holes in gardens, dig up roots and create unsightly mounds of earth.

These detailed drawings by Jim Kay clearly show the knobbliness of the creature's head and its horned feet. The ugliness of these creatures, with their potato-like heads and dim expressions of confusion, is well captured in Kay's studies.



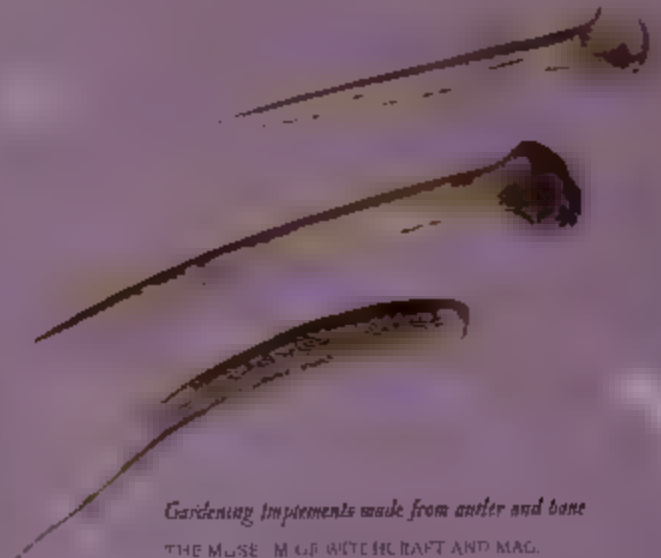
# MAGICAL GARDENING IMPLEMENTS

No magical garden is complete without the right tools with which to take care of it. These gardening implements, made from bone and antler, were used specifically for sowing and harvesting plants and would have been used for thousands of years.

Many plants are harvested not only for their medicinal qualities but for their alleged supernatural powers. Some people believe that the rituals involved in gathering them are extremely important. For the users of these implements, it was essential that they were formed entirely from natural resources so that they did not corrupt the plants being harvested.

*Preparatory and final artwork  
of gnomes by Tim Kees*

ILLUSTRATION BY



*Gardening implements made from antler and bone*

THE MUSEUM OF WITCHCRAFT AND MAGIC

The materials used to make them also had symbolic importance. Tools shaped from antlers, grown above the head, were thought to connect the Earth with the higher spirit world; as antlers are shed and regrown annually, they symbolise the magic of regeneration and renewal.

# CHARMS

*'Now, don't forget that nice wrist movement we've been practising!' squeaked Professor Flitwick, perched on top of his pile of books as usual. 'Swish and flick, remember, swish and flick.'*

CHARMS ARE A WONDERFUL and important part of the wizarding world. They are spells that add different properties to objects or creatures which, as a result, often change what the object does. Students at Hogwarts learn charms for all sorts of things: a charm to cause levitation (*Wingardium Leviosa*); a charm to open locked doors and windows (*Alohomora*); a charm to cause confusion (*Confundus*); a charm to tickle someone (*Rictusempra*).

Students studying Charms must practise precise wand movements and the proper pronunciation of the incantation. A lack of concentration can lead to some unusual results.

## PROFESSOR FILIUS FLITWICK

### PROFESSOR OF CHARMS

At a glance, Professor Flitwick is perceived as being a tiny little wizard with a shock of white hair.

Despite his size, Professor Flitwick charms hundreds of keys as part of the protection for the Philosopher's Stone in Harry's first year at Hogwarts.

## FACT

### MAGIC WORDS

The magic word is essential for a charm to work. What is thought to be the right word can make a spell work and if it is over the word. In the Arabian Nights story, Ali Baba says 'Open Sesame' to get into the robbers' treasure, while some magicians sometimes say 'Abrakadabra'.  
Hic Presta ut Hoc is Pocus

*'And saying the magic words properly is very important, too - never forget Wizard Baruffio, who said "s" instead of "f" and found himself on the floor with a buffalo on his chest.'*

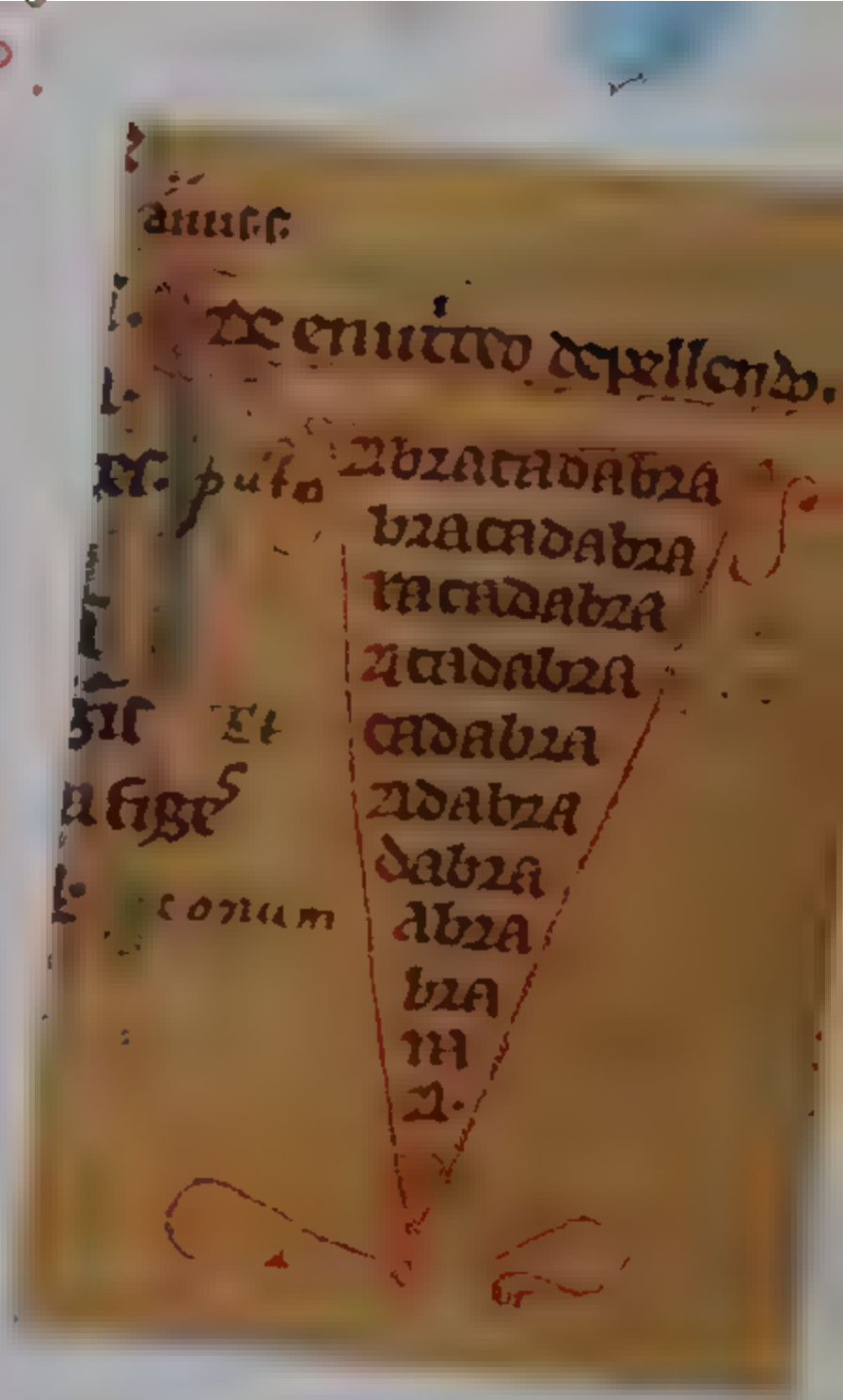
# ABRACADABRA

'You've forgotten the magic word,' said Harry irritably. The effect of this simple sentence on the rest of the family was incredible: Dudley gasped and fell off his chair with a crash that shook the whole kitchen; Mrs Dursley gave a small scream and clapped her hands to her mouth; Mr Dursley jumped to his feet, veins throbbing in his temples.

HARRY POTTER AND THE CHAMBER OF SECRETS

The incantation *Abacadabra* has long been used by magicians as they perform their various tricks. In ancient times, however, the same word was believed to be a charm with healing powers. Its first ever documented use is in the *Liber Medicinalis* ('Book of Medicine') written by Quintus Serenus Sammonicus where it was prescribed as a cure for malaria.

Sufferers were instructed to write out the word repeatedly but each time leaving out one character. This would produce a cone-shaped text which was then outlined in red ink. The incantation was worn as an amulet around the neck in order to drive out the fever.



*Liber Medicinalis* (Canterbury, 13th century)

# DECIDING ON A SORTING HAT

JK Rowling's story of five girls planning Harry's world and his story show a woman here would be four school houses ( Gryffindor Ravenclaw Hufflepuff and Slytherin) with distinct colours at each school house. But how would the students be sorted into these houses?

*'Finally, I wrote a list of the ways in which people can be chosen; eeny meeny miny mo, short straws, chosen by team captains, names out of a hat - names out of a talking hat - putting on a hat - the Sorting Hat'*

JK Rowling's ideas

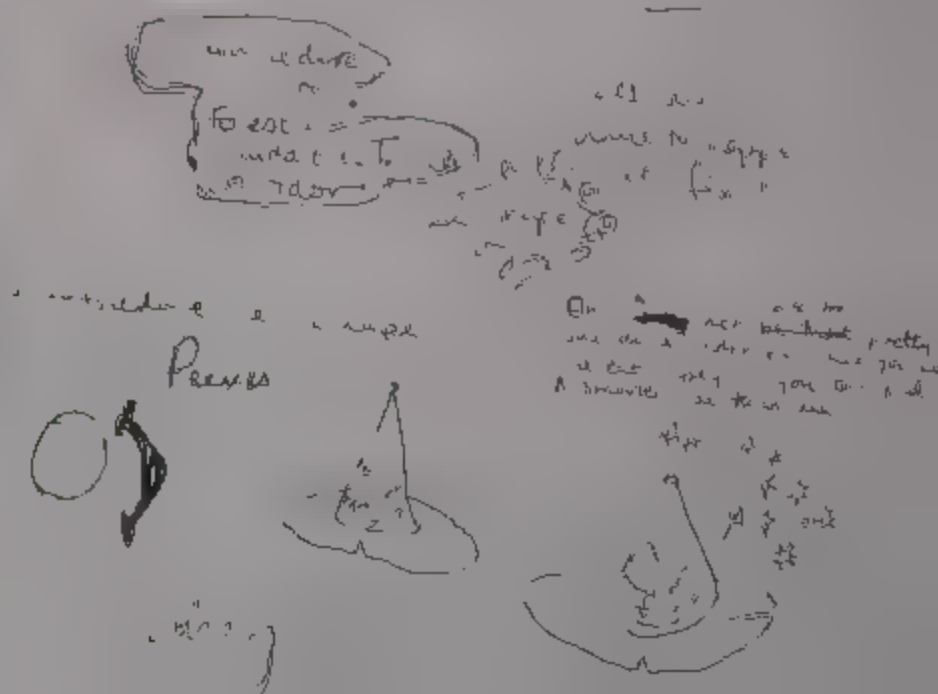
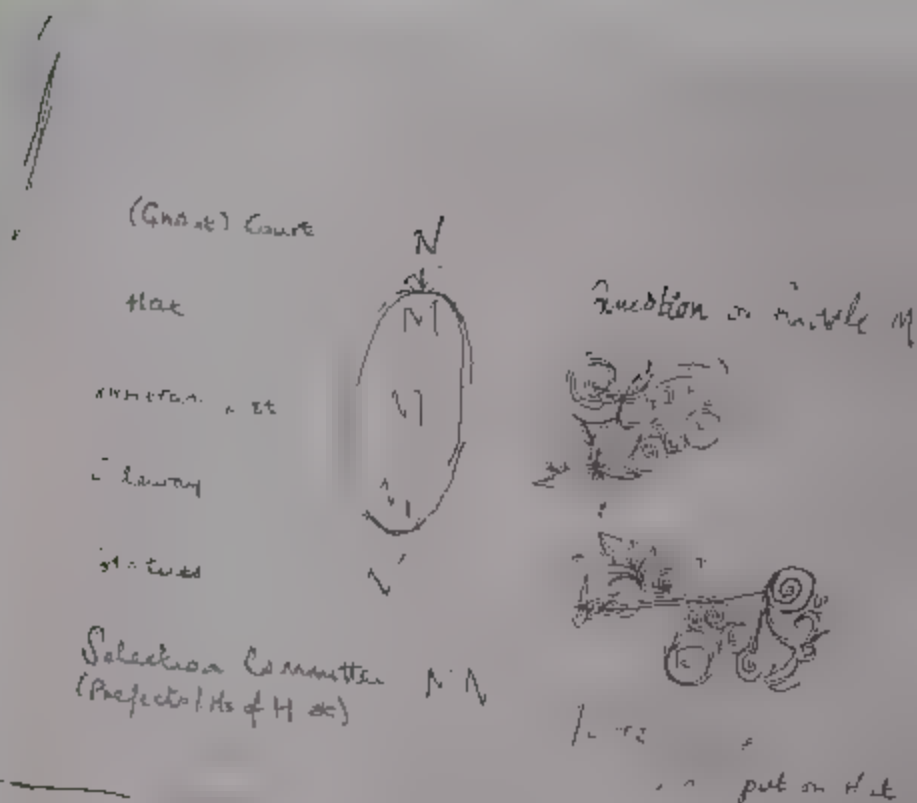
In this handwritten note

JK Rowling lists different ways the students could be sorted into one of the four houses

Statues represent her idea that the four statues of the founders of Hogwarts might choose and select students according to her horses other ideas included a giant court a magic or prehistoric singing animals. Below this list you can see the Sorting Hat the hat JK Rowling created for the Sorting Hat with a magic

Handwritten notes on deciding on a Sorting Hat by J.K. Rowling

P. 2



# THE SORTING HAT'S SONG

... noticing that  
everyone in the Hall  
was now staring at the  
bat, he stared at it too.  
For a few seconds, there  
was complete silence.  
Then the hat twitched.  
A rip near the brim  
opened wide like a  
mouth — and the hat  
began to sing...

HARRY POTTER AND THE PHILOSOPHER'S STONE

This is J.K. Rowling's original, handwritten draft of the Sorting Hat's song, performed in Harry's first year at the sorting ceremony. It contains some crossings-outs and added edits, but most of these lines survived in the final published text of *The Philosopher's Stone*.

Oh, you may not think me pretty  
But don't judge on what you see  
I'd eat myself if you can find  
A smarter hat than me

You can keep your bowlers back  
You saw nots Meekle and tall  
For I'm the flopper's Sorting Hat  
And I can cap men all

~~There can tell you that~~

There's nothing hidden in your head  
The Sorting Hat can't see  
So try me on and I will tell you  
Where you ought to be

... night along in Gryffindor  
We dwell the brave at heart

~~It's damp, nerve and do-say~~

~~Or Huffle if you have not~~

~~For damp nerve and convolve~~

See Gryffindors apart

You <sup>night along</sup> ~~can't~~ <sup>in</sup> ~~be~~ <sup>man</sup> ~~for~~ <sup>not</sup> ~~Hufflepuff~~

~~where~~ <sup>The patient</sup> ~~are~~ <sup>are</sup> ~~and~~ <sup>are</sup> ~~loyal~~

~~That patient~~ <sup>The patient</sup> ~~Hufflepuffs~~ <sup>Hufflepuffs</sup> ~~are true~~

And unafraid of coal

~~You may be Hufflepuff could be you too~~

~~The house for~~

You

~~where~~ <sup>in Ravenclaw</sup> ~~all quick~~ <sup>found</sup> ~~the~~ <sup>where</sup> ~~the~~ <sup>are</sup> ~~most~~ <sup>and</sup> ~~learned~~ <sup>men</sup>

The Sorting Hat Song by J.K. Rowling

# THE OPENING TO DIAGON ALLEY

*The brick he had touched  
quivered – it wiggled – in the  
middle, a small hole appeared  
– it grew wider and wider –  
a second later they were facing  
an archway large enough even  
for Hagrid, an archway on to a  
cobbled street which twisted and  
turned out of sight.*

© 1999 J.K. Rowling

THIS HAND-DRAWN IMAGE by J.K. Rowling shows in stages how the charmed entrance to Diagon Alley appears. Beginning with a brick wall and a dustbin, it shows the exact spot that must be tapped with a wand (in this case Hagrid's wand hidden inside an umbrella) to open the arch. The bricks begin to shift, and an opening appears, gradually getting larger until the entrance is revealed.

*Drawn up of the opening to Diagon  
Alley by J.K. Rowling 1999*



a.



d.



b.



c.



d.



e.

# A PANORAMA OF DRAGON ALLEY

J. M. KAY'S INCREDIBLY detailed artwork shows the enchanting magical shops that make up Dragon Alley. He used clever names for the shops. The escape shop, Twinkles Toes, was inspired by a theater store called Sal & Twinkles he used to visit as a child while Harry is the Latin German name for toads.

*Drawing of Dragon Alley by Jim Kay*

© 2012



There were shops selling robes, shops selling telescopes and strange silver instruments  
Harry had never seen before, windows stacked with barrels of bat spleens and eels' eyes,  
tottering piles of spell books, quills and rolls of parchment, potion bottles, globes of the moon...



# ARGUS FILCH

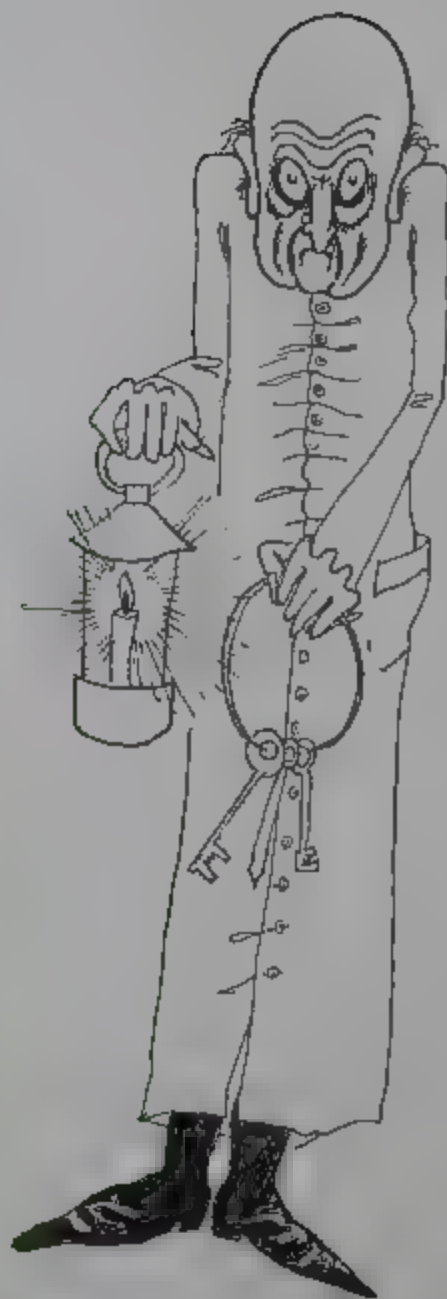
ARGUS FILCH, THE CARETAKER at Hogwarts, often came close to discovering Harry Potter on his night-time adventures around the school.

*Filch was the Hogwarts caretaker, a bad-tempered, failed wizard who waged a constant war against the students...*

by J.K. Rowling and Jody D. Bell

This hand-drawn sketch by J.K. Rowling shows Filch holding a lamp, which might help him spot any students wandering the castle when they should be in bed.

Because Filch is a Squib (a non-magical person born to magical parents) he's unable to do any charms himself.



Sketch of Argus Filch  
by J.K. Rowling, 1991.

## Kwikspell

Because of his inability to perform magic, Argus Filch was improving his skills by doing a Kwikspell Correspondence Course in Beginner's Magic. Harry Potter discovers the envelope containing information on the course during his second year at Hogwarts, much to Filch's annoyance.

*... Argus Filch burst suddenly through a tapestry to Harry's right, wheezing and looking mildly about for the rule-breaker.*

MAKE ME  
TO BE INVYSIBLE

[illegible]

22 Have experiments to be in 18  
m. of 18. p. 18, Cap 1

[illegible]

How experiments in an invisible must be prepared", in *The Book of King Solomon called The Key of Knowledge* (England, 17th century).

Invisibility cloaks are rare and valuable objects and so other ways of becoming invisible must be found. According to this chapter from *The Key of Knowledge* entitled "How experiments to be invisible must be prepared," one method is to recite the following charm:

Stabbon, Ase 1 Gabellam. Saneney. Nory. Enobal  
Labonerem, Balamelem, Balnon, Tygumel  
Milegaly Juncenis. Hearma. Hamorache. Yeso  
Seya. Senoy. Henen, Barucatha, Acararas. Tarucub.  
Bucarat. Caramy, by the mercy which you beare  
towurtes munn kynde make me to be invysible

Several versions of this invisibility charm exist, because it was widely shared, copied and recopied. But be warned: care should be taken when reciting this spell, since nowhere does it record how to make yourself reappear.

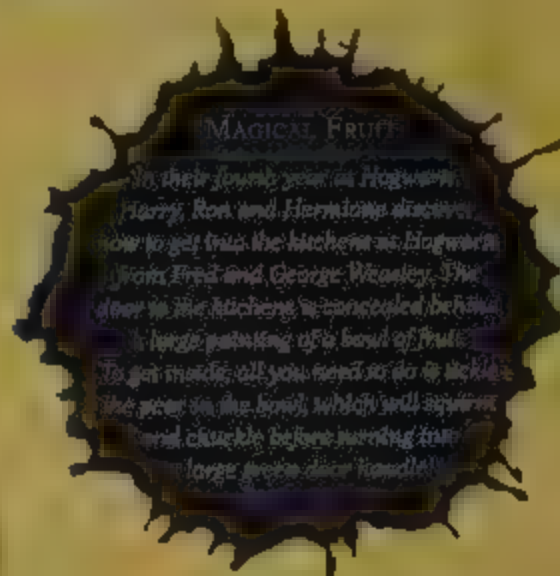
## ACTIVITY

## EANANA MAGIC

This trick will make it seem as if you've charmed a banana inside its very own skin.

You will need a banana and a long sewing needle. Get an adult to help you push the needle through the skin of the banana and carefully move it from side to side. By doing this you will save the banana flesh without breaking the skin. Repeat this at intervals along the banana to get several slices.

When you have finished give the prepared banana to an unsuspecting friend. Before they open it, wave your hands above the banana and perform your favourite magic words. When they peel away the skin they will find you have already sliced the banana as if by magic.



# OLGA HUNT'S BROOMSTICK

THE MOST COMMON IMAGE of a witch is one where they are flying through the night sky on a broomstick

*No Muggle illustration of a witch is complete without a broom and however ludicrous these drawings are (for none of the broomsticks depicted by Muggles could stay up in the air for a moment), they remind us that we were careless for too many centuries to be surprised that broomsticks and magic are inextricably linked in the Muggle mind.* QUODDITCH THROUGH THE AGES

*Broomstick belonging to Olga Hunt  
(England, 20th century)*

HE MUSEUM OF WITCHRY  
AND MAGIC

The connection between witchcraft and broomsticks emerged in the 15th century. Harry and his fellow Quidditch teammates use modern and sleek brooms. This older and more traditional example was owned by a real-life woman called Olga Hunt of Manaton (Devon). During a full moon, Olga would use this broomstick for magical purposes, leaping around Haytor Rocks on Dartmoor, much to the alarm of anyone in the area.

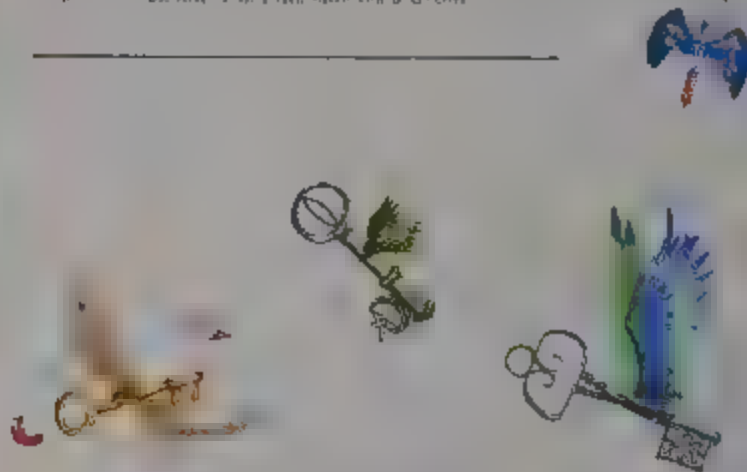


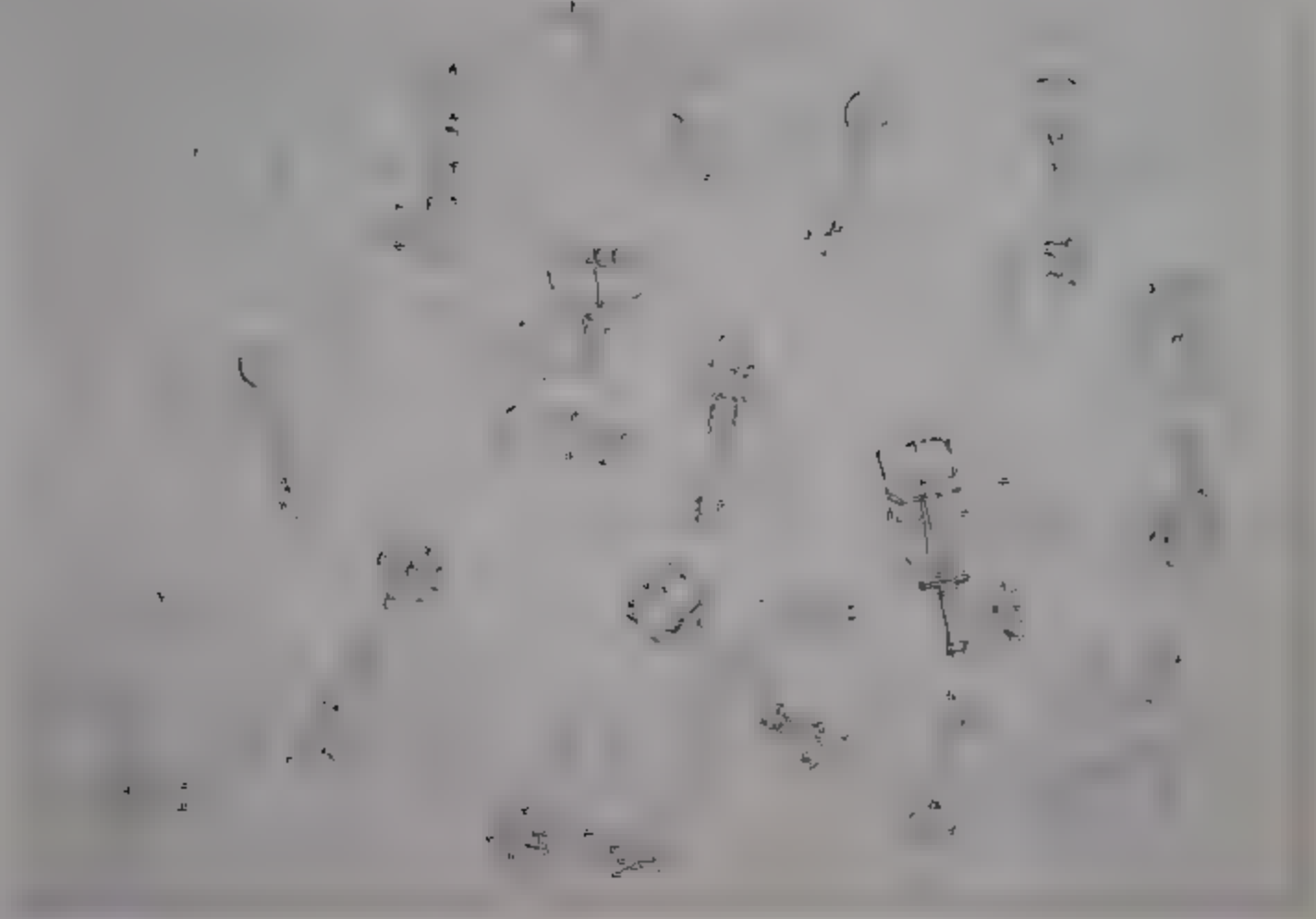
# WINGED KEYS

It's not just brooms that can fly in the wizarding world. These magically charmed keys were one of the protections put in place by the Hogwarts teachers to protect the Philosopher's Stone. The winged keys illustrations were created by digitally overlaying watercolour paintings on top of detailed pencil sketches. The artist, Jim Kay, experimented with the design and colours of the winged keys, capturing the 'whirl of rainbow feathers' described in *The Philosopher's Stone*. Each key is individually designed and beautifully detailed.

*'These birds... they can't be here just for decoration,' said Hermione. They watched the birds soaring overhead, glittering – glittering? 'They're not birds!' Harry said suddenly, 'they're keys! Winged keys – look carefully.'*

THE WINGED KEYS OF THE PHILOSOPHER'S STONE





Preparatory and final artwork  
of a tapestry by Ben Kay

F B N H





# HARRY AND DRACO FLYING

*He mounted the broom and  
kicked hard against the ground  
and up, up he soared, air rushed  
through his hair and his robes  
whipped out behind him – and  
in a rush of fierce joy he realised  
he'd found something he could  
do without being taught – this  
was easy, this was wonderful*

THE WORLD OF MAGIC was new and complicated for Harry when he arrived at Hogwarts, but in his very first flying lesson – having never previously touched a broom – he flew so naturally that Professor McGonagall – surprised and whisked him away to meet the Gryffindor Quidditch team captain.

In this painting by Jim Kay, Harry is shown squaring through the rain. His hands firmly clasped around his broom's neck, while Draco Malfoy heads towards him at the hooter and

*Harry Potter and Draco Malfoy page 30  
Quidditch by Jim Kay*

# ★ ASTRONOMY ★

*They had to study the night skies through their telescopes every Wednesday at midnight and learn the names of different stars and the movements of the planets.*

ASTRONOMY is one of the oldest sciences known to man. It is the study of the night sky and everything it contains - from stars to planets, comets, galaxies and more. Astronomy is a core subject studied at Hogwarts School of Witchcraft and Wizardry. It is also a theme in the naming of many characters. This means you can actually see the stars that are linked to the likes of Bellatrix Lestrange and Sirius Black in the night sky.

## FACT

### WHAT IS AN ASTRONOMER?

An astronomer is someone who studies the night sky and everything in it. These scientists use complicated maths to predict the movements and locations of the stars and planets. They often use high-tech telescopes and advanced digital cameras to observe the objects in the skies above us. But you don't always need fancy equipment to be a stargazer. The stars above look up - what can you see?

*He flung back his head and stared at the sky.  
'Mars is bright tonight.'*

## PROFESSOR AURORA SINISTRA

### PROFESSOR OF ASTRONOMY

AN ENIGMA. Not much is known about Professor Sinistra. She first appears in *Harry Potter and the Chamber of Secrets* but is never described in great detail. Instead her character remains somewhat of a mystery.

Known as Professor Sinistra because of Justin Finch-Fletchley to the hospital wing after he and Nearly Headless Nick were found perched in a deserted corridor.

Below is a small selection of characters from the Harry Potter series who share their names with the amazing stars and planets that fill our skies.

**ANDROMEDA TONKS:** The Andromeda galaxy takes its name from a mythological princess. Andromeda was sacrificed by Perseus, the great monster slayer, just in time.

**BELLATRIX LESTRANGE:** Bellatrix is a constellation in the third magnitude star cluster known as the Orion's Belt.

**SIRIUS BLACK:** Sirius is the brightest star in the night sky and is the largest of the three stars that make up the Orion's Belt.

# LISTS OF HOGWARTS SUBJECTS AND TEACHERS

In this handwritten note, J K Rowling has listed the subjects taught at Hogwarts along with potential names of teachers. An early version of Professor Aurora Sinistra's name is recorded here as 'Alreha Sinistra'. Latin can often be spotted in J K Rowling's work especially for names and spells, 'Aurora' is Latin for 'the dawn' while 'Sinistra' is Latin for 'left hand side'.

Handwritten notes on subjects and teachers, including a list of subjects and a list of teachers.

Handwritten notes on subjects and teachers, including a list of subjects and a list of teachers.

1. Transfiguration  
2. Potions

Handwritten notes on subjects and teachers.

Alreha Sinistra (1)  
Gilderoy Lockhart (2) ~~Alreha Sinistra~~  
Percy Weasley (3) (4)  
Ernie Pringle (4), (6), (7)  
Gilderoy Lockhart (5)

Alreha

Subjects 3rd year

Potions  
Transfiguration  
Charms  
Defence Against the Dark Arts  
History of Magic  
Arms & Armour  
Herbology

Transfiguration - Harry & Ron  
Potions - Hermione  
Charms - Harry & Ron  
Defence Against the Dark Arts - Harry & Ron  
History of Magic - Harry & Ron  
Arms & Armour - Harry & Ron  
Herbology - Harry & Ron

Handwritten notes on subjects and teachers.

Transfiguration  
Charms  
Potions  
Defence Against the Dark Arts  
History of Magic  
Arms & Armour  
Herbology  
Transfiguration  
Potions  
Defence Against the Dark Arts  
History of Magic  
Arms & Armour  
Herbology

Handwritten notes on subjects and teachers.

Handwritten notes on subjects and teachers.

Handwritten notes of subjects and teachers by J.K. Rowling

Handwritten notes on subjects and teachers.

# SIRIUS BLACK

The brightest star we can see from Earth is Sirius. And astronomers have been gazing at it for years on end.

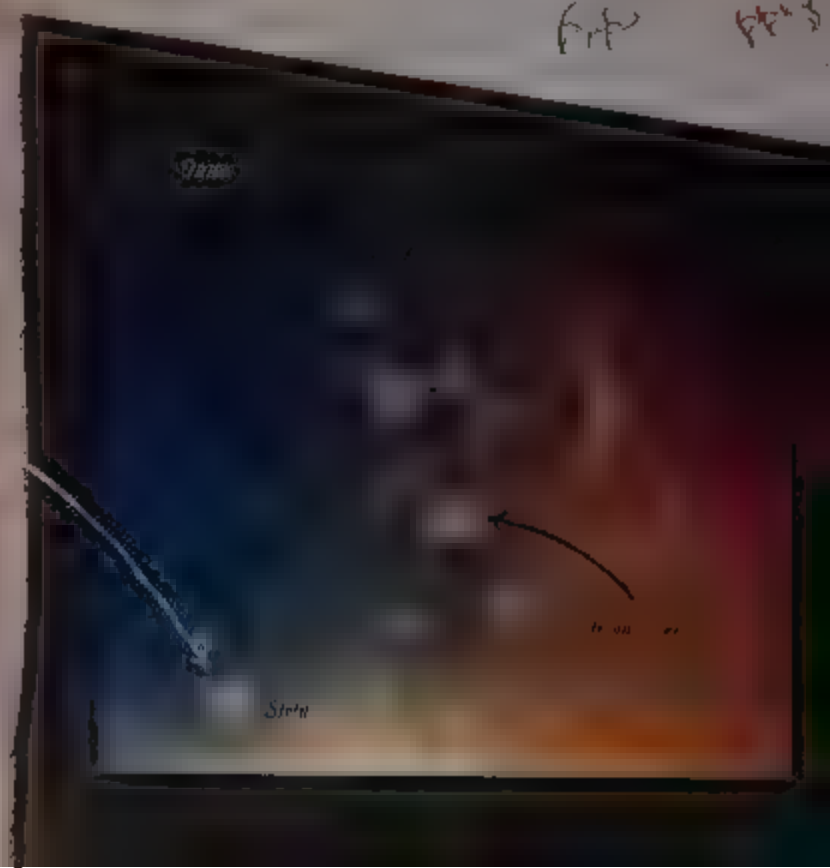
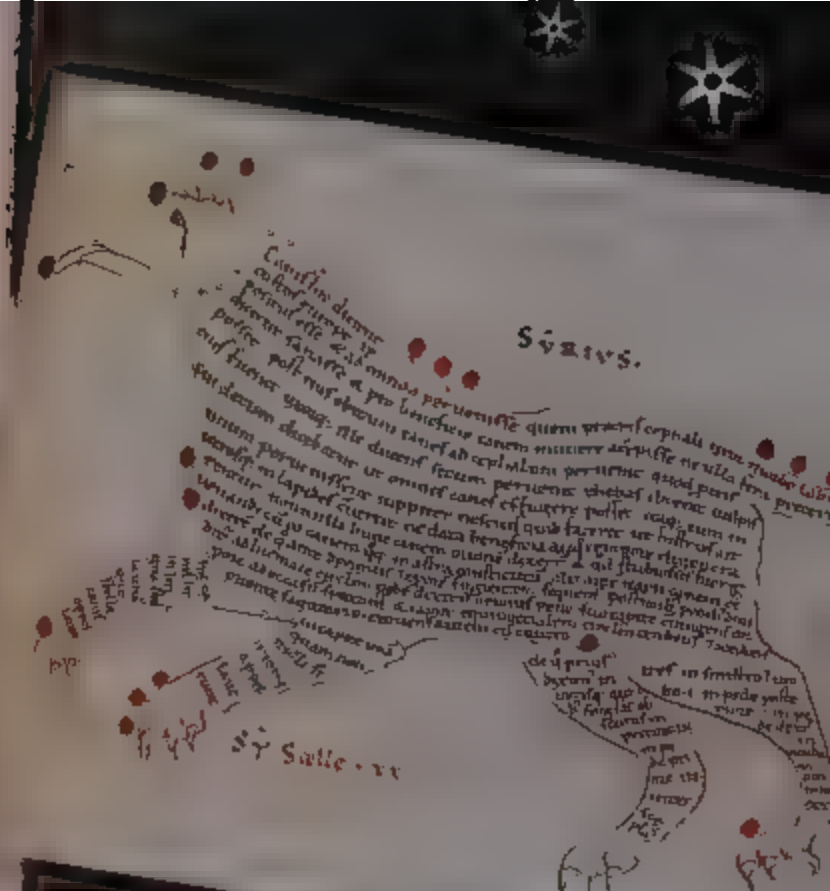
As an Animagus, Sirius Black takes the form of a shaggy black dog, as does the constellation Canis Major. This medieval manuscript was made in England an astounding 900 years ago. It shows the constellation of Canis Major, which is Latin for the Greater Dog. (Which Sirius, the brightest star we can see from Earth, is a part of.) The shape of the dog in this manuscript is filled with a poem taken from the work of a Roman author, Hyginus (died AD 17).

*Sirius or Syrius, in Canis Major. A Latin  
astrologer's poem from Hyginus, Astronomica  
book 2, lines 1-10.*

## ACTIVITY

### HOW TO FIND SIRIUS

Wait for a dark and clear night to try this. To find Sirius, you need to use Orion's Belt as a guide. The three stars which make up Orion's Belt point down to Sirius, which sits beneath them to the left. It should be easy to recognize as it's our sky's brightest star.





---

Harry saw something that distracted him completely: the silhouette of an enormous shaggy black dog, clearly imprinted against the sky, motionless in the topmost, empty row of seats.

---

HARRY POTTER AND THE PRISONER OF AZKABAN

---

Sirius Black in his Animagus form  
by Jim Kay

# AN ANGLO-SAXON CENTAUR

*And into the clearing came –  
was it a man, or a horse?  
To the waist, a man, with red  
hair and beard, but below that  
was a horse's gleaming chestnut  
body with a long, reddish tail.*

HARRY POTTER AND THE PRISONER OF AZKABAN

## FACT

Stars and constellations all have different and unique names – usually with an interesting story or meaning behind them. Here is a selection of some of the words for animals and constellations that our ancestors used.

ANGLI – THE BRITISH

ALFA – THE EAGLE

ARIES – THE RAM

CAMELEOPARDUS – THE GIRAFFE

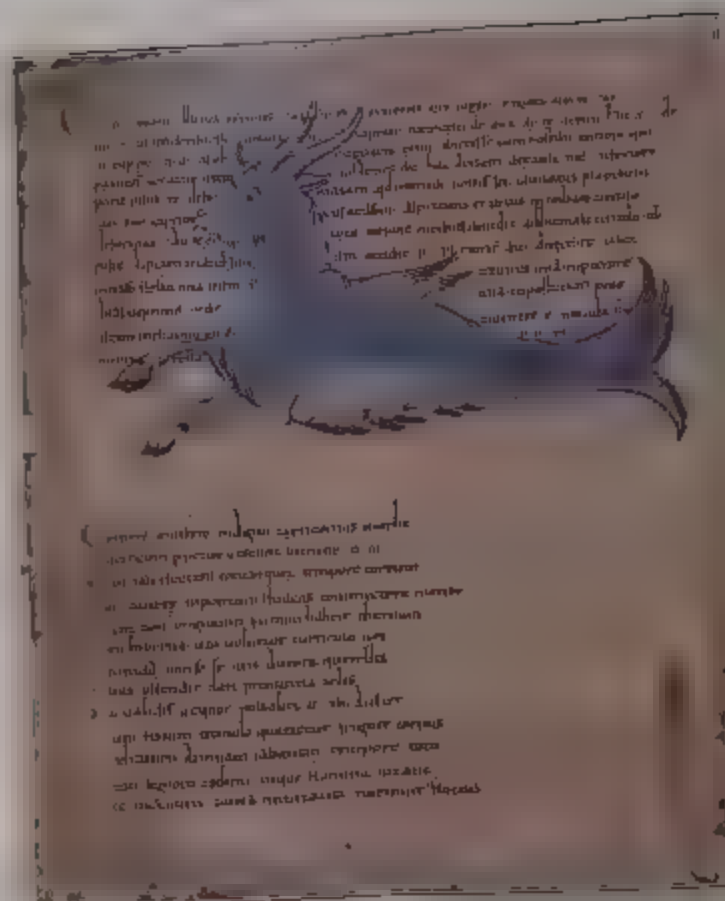
CANCER – THE CRAB

CANES VENATICI – THE HUNTING DOGS

CAPRICORNUS – THE SEA GOAT

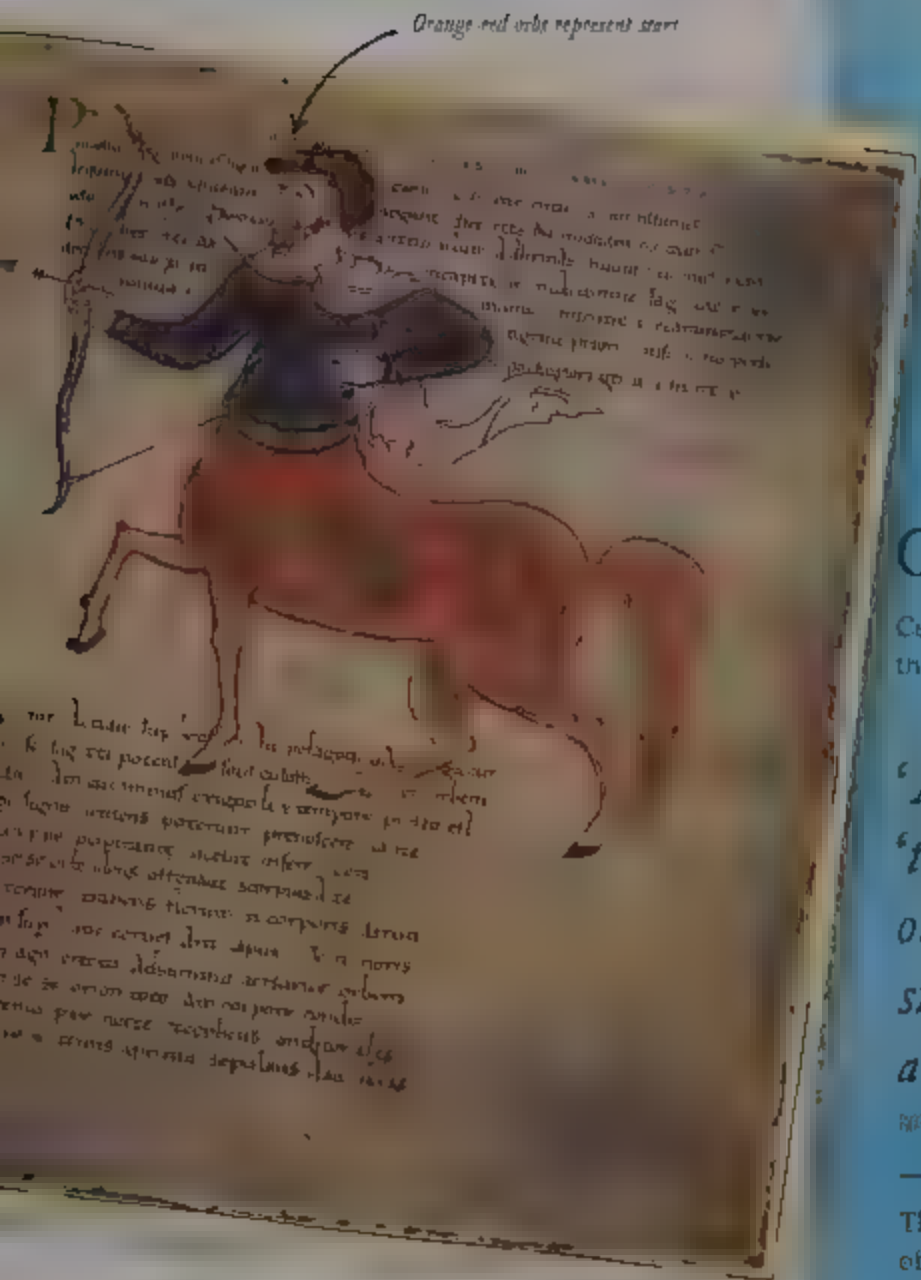
Capricorn, a Goats Head

BRITISH LIBRARY



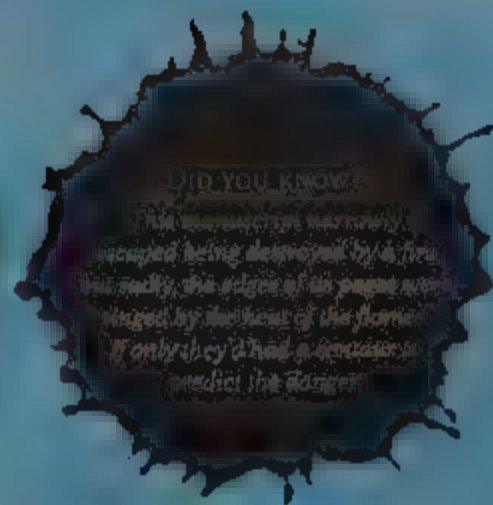
The Anglo-Saxon Centaur is a creature usually depicted as a centaur and its name comes from the Latin word for a hunter. The Anglo-Saxon Centaur is a creature with the upper body of a man and the lower body of a horse. It was first mentioned in the Anglo-Saxon manuscript as a centaur (a half-human and half-horse) in the 10th century. The centaur was a creature that was often used as a symbol of strength and courage. The centaur was also a creature that was often used as a symbol of the hunt. The centaur was a creature that was often used as a symbol of the hunt. The centaur was a creature that was often used as a symbol of the hunt.

J.K. Rowling's centaurs first appear in *Harry Potter and the Prisoner of Azkaban*. Harry meets Ronan and Bane, who read what is to come in the movements of the planets. In *Harry Potter and the Order of the Phoenix*, the centaur Firenze becomes a teacher of Divination at Hogwarts.



Sagittarius, in Cento Arata

110



## CENTAURS

Centaurs originate from Greek mythology and combine the strength of a horse with the intelligence of a human

*‘Never,’ said Hagrid irritably, ‘try an’ get a straight answer out of a centaur. Ruddy star-gazers. Not interested in anythin’ closer’n the moon.’*

111

Throughout history different explanations have been offered for how these creatures came to exist. Some say that they are the result of a union between a giant and a horse, while others believe that these creatures were once a group of giants called the Titans. The giants entered into battle with the gods but were defeated and given the lower bodies of a horse as punishment.

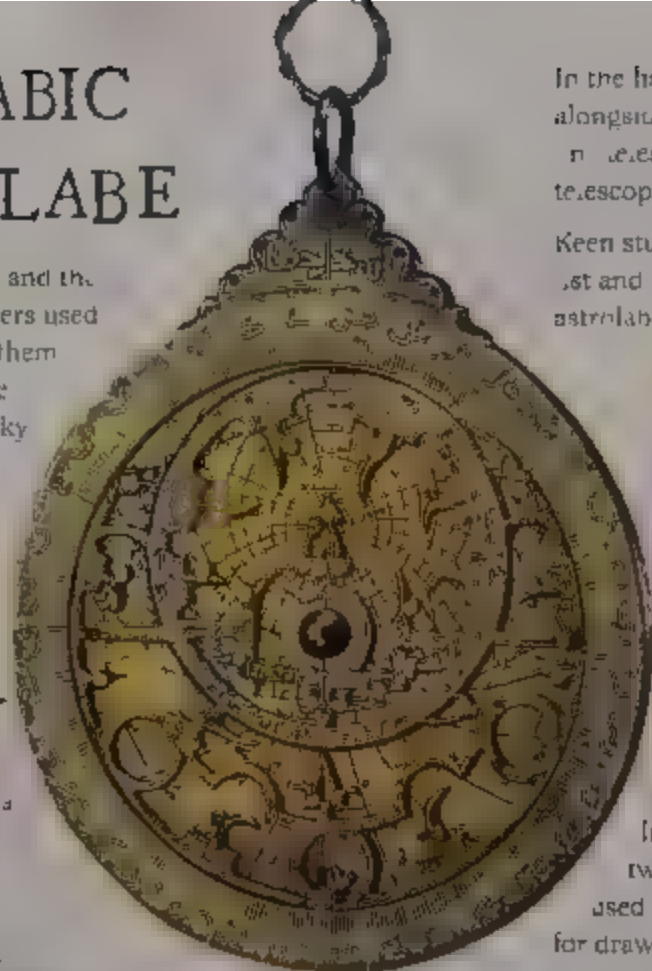
# AN ARABIC ASTROLABE

BEFORE COMPUTERS and the digital age, astronomers used other means to help them observe and chart the objects in the night sky.

Arabic numerals  
emerge from the center

An astrolabe found in Syria  
14th century

by 15th



In the list of things needed for new Hogwarts students alongside books, a wand and a cauldron and more was a telescope. Harry Potter bought his collapsible brass telescope in Diagon Alley.

Keen students may have looked past the set equipment list and bought more intricate equipment such as an astrolabe.

## Other Equipment

1 wand

1 cauldron (pewter, standard size 2)

1 set glass or crystal prisms

1 telescope

1 set brass scales

HARRY POTTER AND THE PRISONER OF AZKABAN

Invented by the Greeks, astrolabes provided a two-dimensional map of the heavens. They could be used to identify the stars and planets (always helpful for drawing up a star chart) and for determining latitude.

They were also used to find the direction of Mecca, which Muslims face when they pray. This finely decorated example is made of brass and was very

'Welcome,' said Hagrid, 'to Diagon Alley.'



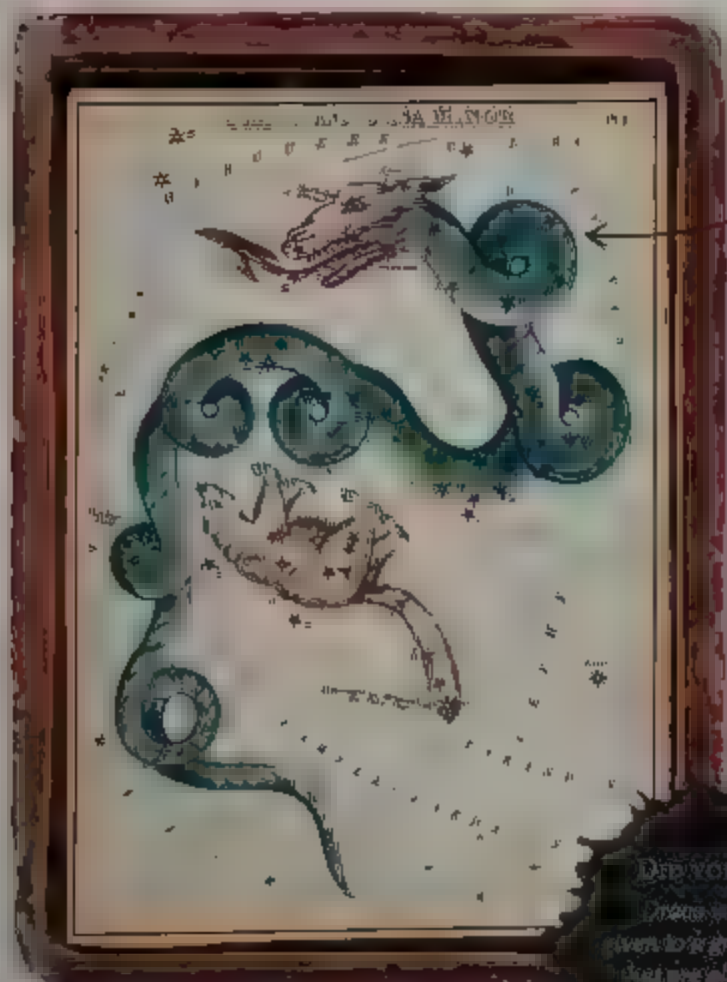
# URANIA'S MIRROR

Any wizard or witch bent from getting their hands on Urania's Mirror, a set of the Heavens—a set of 32 cards charting the night sky.

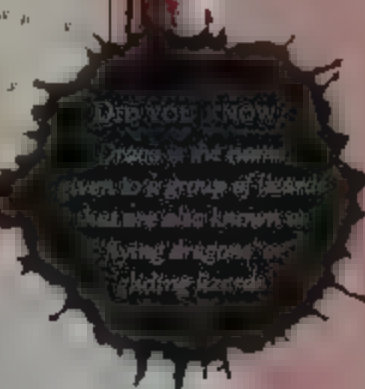
Each card is pierced with 11 holes that relate to the 11 of the brightest stars in the sky. When tied up with the right thread, it gives the viewer a realistic impression of what each constellation might look like.

*Urania's Mirror, Box interior (London, 1824)*

Urania's Mirror



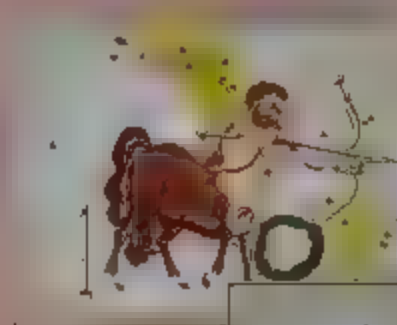
*A section of Dragon Alley by Jim Kay*



*When they reached the top of the Astronomy Tower at eleven o'clock, they found a perfect night for stargazing, cloudless and still.*

HARRY POTTER AND THE ORDER OF THE PHOENIX

The two constellations shown here are Draco and Ursa Minor, represented by a dragon and a little bear. Draco, one of the earliest constellations to be discovered, lends its name to Harry's nemesis, Draco Malfoy. In Latin it means "dragon."



*Urania's Mirror  
Cards of the constellations*



# THE LATITUDE OF THE MOON

PETRIUS APIANUS (1495–1522) the son of a shoemaker, was a brilliant German astronomer, mathematician and printer. He created a beautiful book which contains a series of rotating paper models, known as volvelles. The movement of the discs pinned at their centre mimics the movement of the planets.

This example shows the reader how to find the altitude of the moon. A dragon (with a head that looks like a rat) sits in the middle, and can be spun round to point at different zodiac signs which are included on the edge of the circle. The volvelles could be used in turn to write horoscopes, showing that the distinction between astrology and astronomy was rather blurred in the 16th century.

## FACT

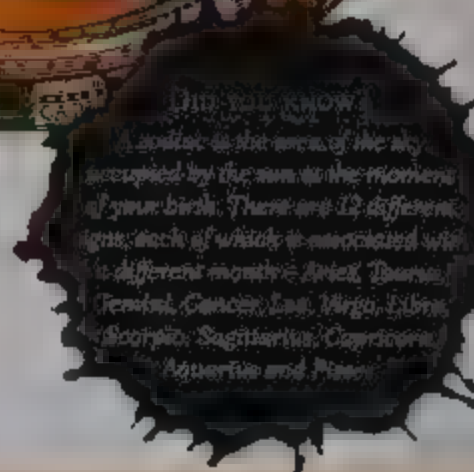
### WHAT IS ASTROLOGY?

Astrology is the study of the movements and positions of natural objects visible in the night sky. Some people believe that these objects have an effect on events on earth and on human behaviour.



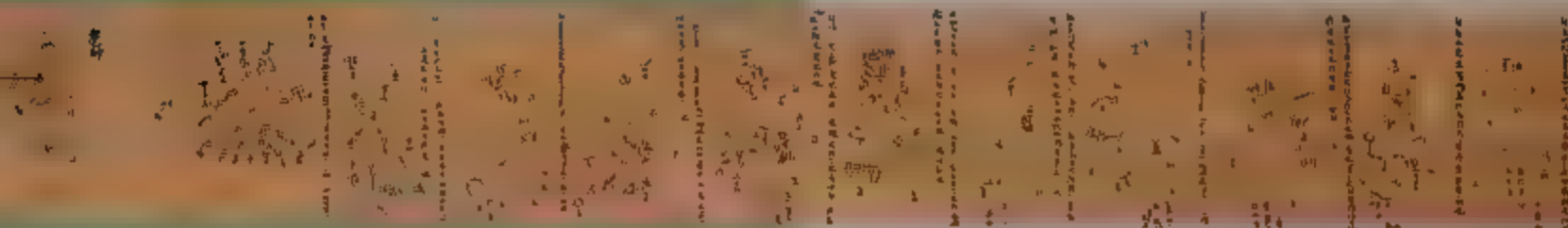
*Astronomium Caesarium*  
Ingolstadt, 1540

Image courtesy of the British Library



### DID YOU KNOW?

A zodiac is the area of the sky occupied by the sun at the moment of your birth. There are 12 different signs, each of which is associated with a different month: Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius and Pisces.



# THE OLDEST ATLAS OF THE NIGHT SKY

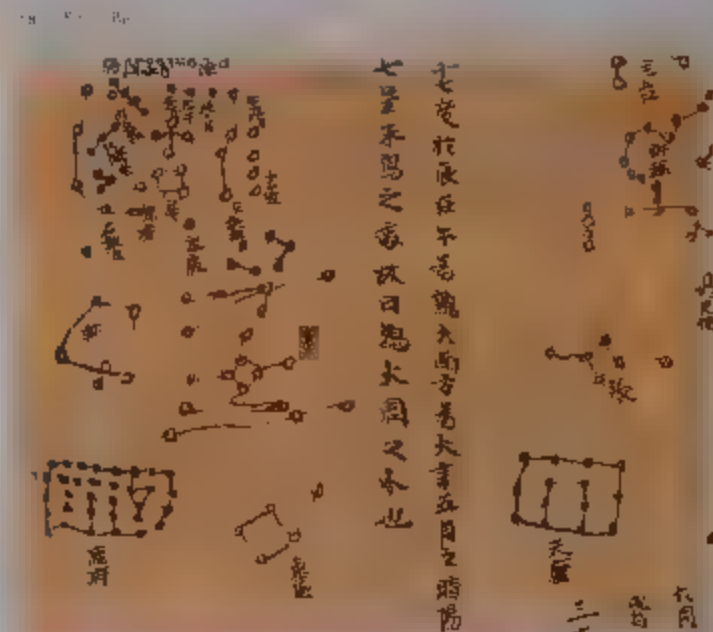
This piece of paper is the oldest complete preserved star atlas as far as from any civilisation. Discovered in China by Aurel Stein in 1907 it shows more than 1 300 stars visible to the naked eye in the Northern Hemisphere centuries before the invention of the telescope

*'I know that you have learned the names of the planets and their moons in Astronomy,' said Firenze's calm voice, 'and that you have mapped the stars' progress through the heavens.'*

HARRY POTTER AND THE ORDER OF THE PHOENIX

In China, around the time that the atlas was made (AD 700) it was believed that the movement of the stars directly reflected the actions of the emperor and the court on Earth. A solar eclipse, for example, might have been a sign that an invasion was coming. The three different colours black, red and white included in the atlas represent the stars identified by ancient Chinese astronomers working over a thousand years before this atlas was made.

The Dunhuang star chart, the earliest known manuscript atlas of the night sky (China, c. 700)



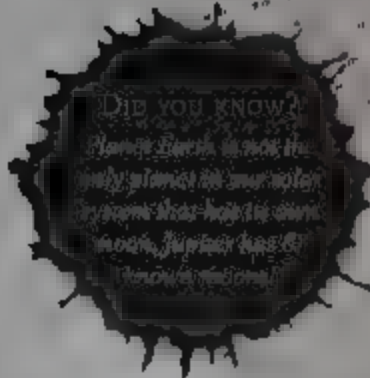
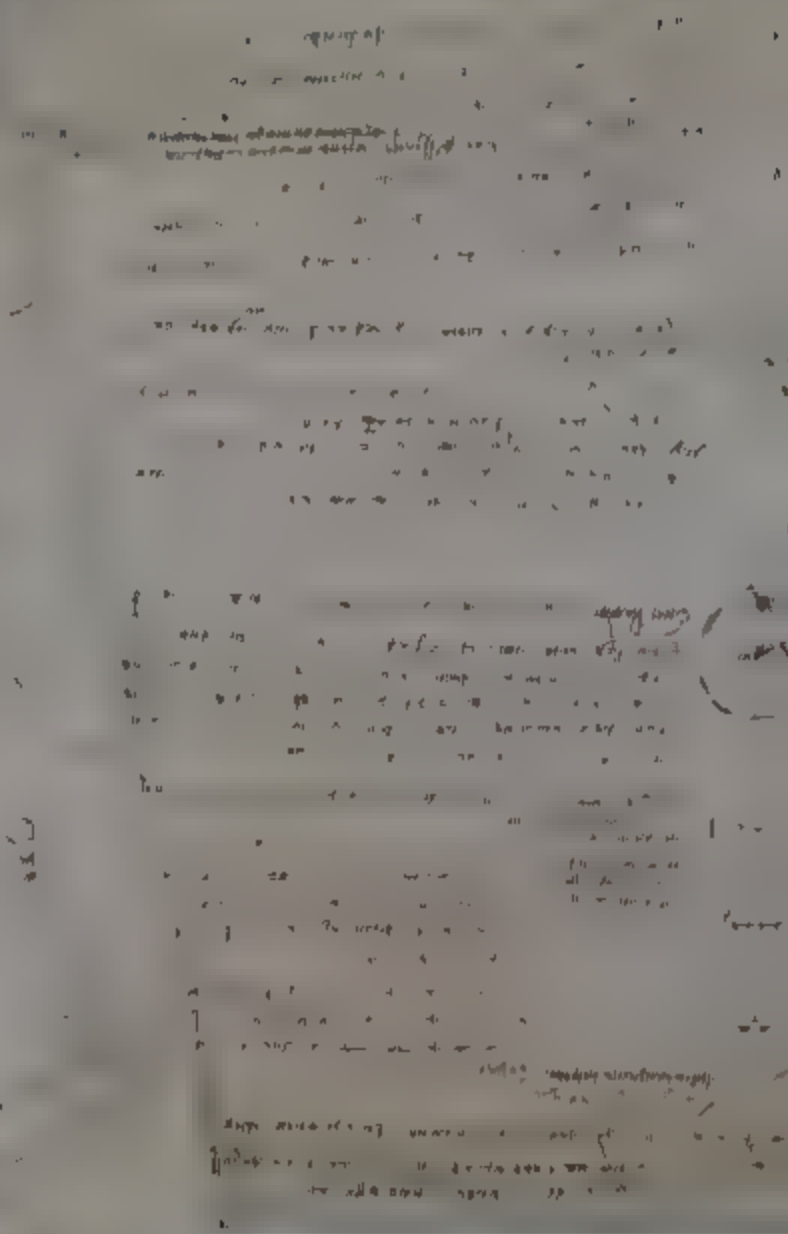
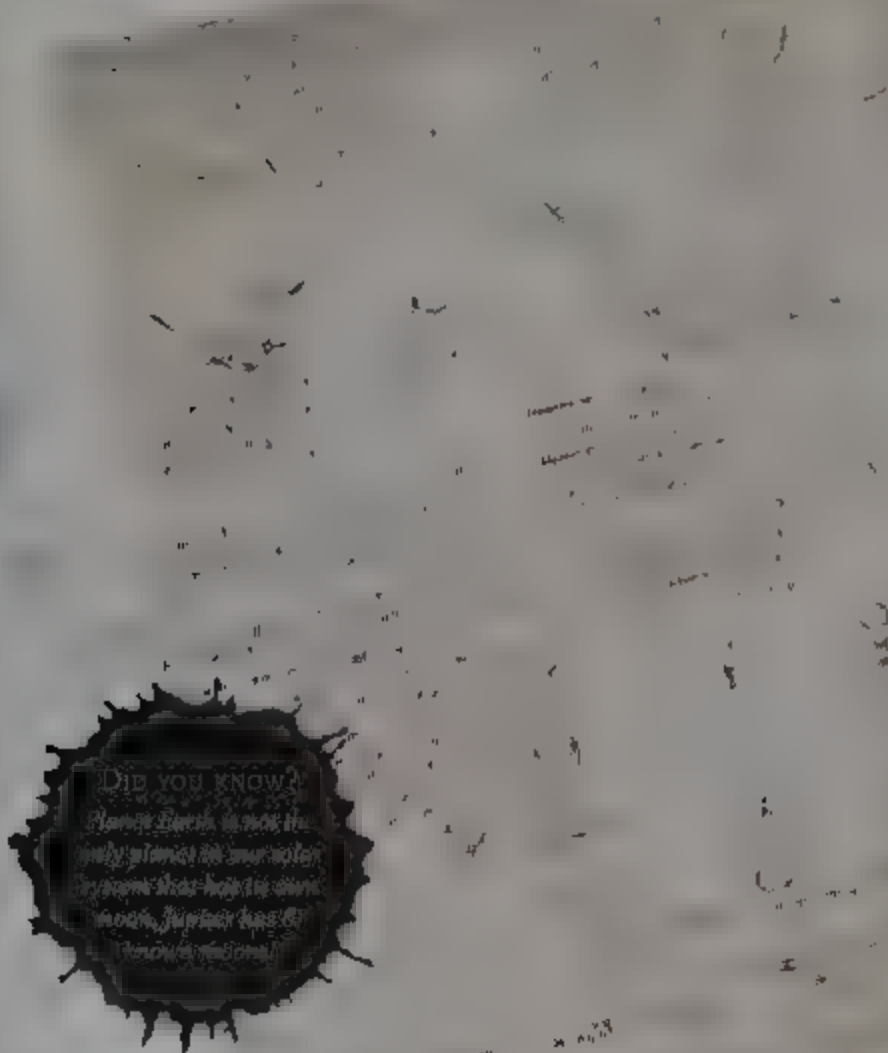
The ancient atlas is a metre in length

# LEONARDO DA VINCI ON THE MOON

LEONARDO DA VINCI, inventor, scientist, artist, was centuries ahead of his time. Throughout his career, Leonardo wrote countless notes in mirror handwriting, (reading from right to left). The shaded diagram in the centre right of the image below describes the reflection of light, according to the alignments of the Sun, Moon and Earth.

Leonardo also believed that the Moon was covered with water and that its surface would operate like a convex mirror reflecting light.

*Astronomical notes and sketches, in Leonardo's notebook / Italy, 15th century*



---

*'The happiest man on earth  
would be able to use the Mirror  
of Erised like a normal mirror,  
that is, he would look into it  
and see himself exactly as he is ...  
It shows us nothing more or less  
than the deepest, most desperate  
desire of our hearts.'*

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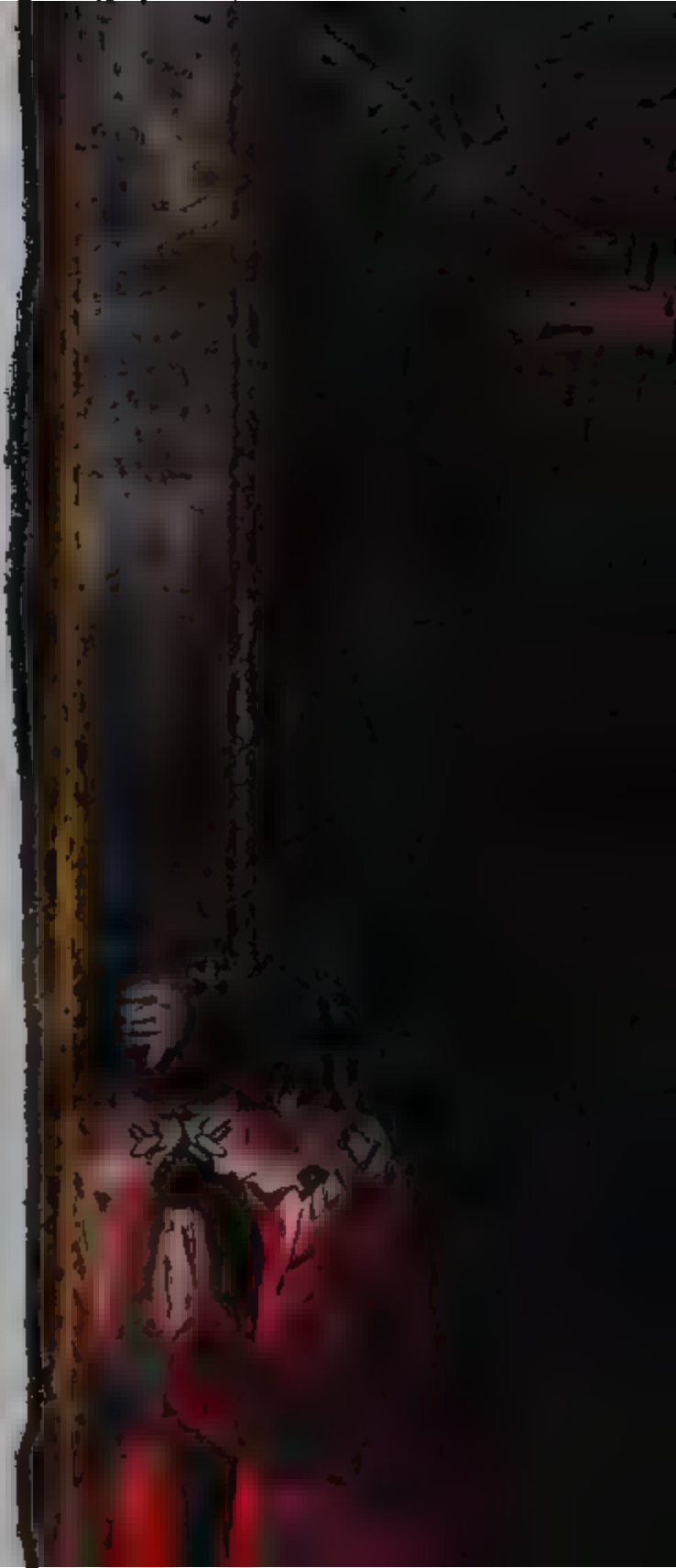
## ACTIVITY

### SECRET WRITING

The following inscription is carved on the Mirror of Erised, which Harry discovers in *Harry Potter and the Philosopher's Stone*. Copy out the line into a separate piece of paper. Start with the last letter of the inscription to begin. Then work backwards, reading over what the inscription says.

*Erised stra efru oyt ube cafru oyt on wohsi.*

HARRY POTTER AND THE PHILOSOPHER'S STONE



# DIVINATION

*'So you have chosen to study Divination, the most difficult of all magical arts. I must warn you at the outset that if you do not have the Sight, there is very little I will be able to teach you ...'*

*— Professor Sybill Trelawney, to Hermione Granger*

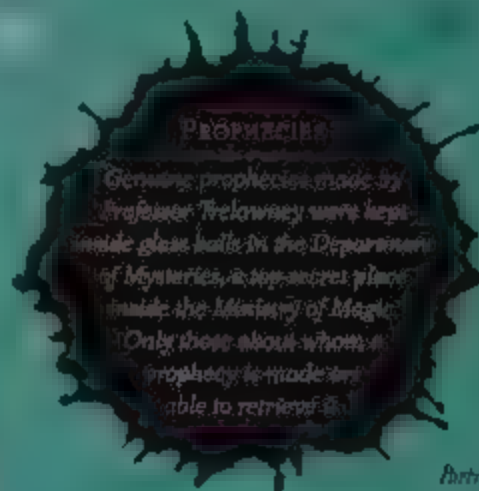
**What is Divination?** Divination seek knowledge about the future and the unknown. The art of Divination has been practised for years on end by countless different cultures and in many ways, palmistry, crystal balls, cards and tea leaves are just a few of the methods that seers use to look into the future to make their predictions.

## PROFESSOR SYBILL TRELAWNEY

PROFESSOR OF DIVINATION

**Appearance** Professor Trelawney is very thin with large glasses that magnify her eyes to several times their natural size. She is described as wearing a shawl with many charms and beads around her neck and countless bangles and rings on her arms and hands.

**Background** Professor Trelawney was the great-granddaughter of the celebrated Seer Cassandra Llewellyn. A seer, also known as a diviner, is someone who is supposed to be able to look into the future and predict what will come. Both names, 'Sybill' and 'Cassandra' relate to the word seer. Throughout history, the word seer has been used to refer to a woman who can look into the future, while Cassandra was a Trojan seer who received the gift of prophecy from Apollo.

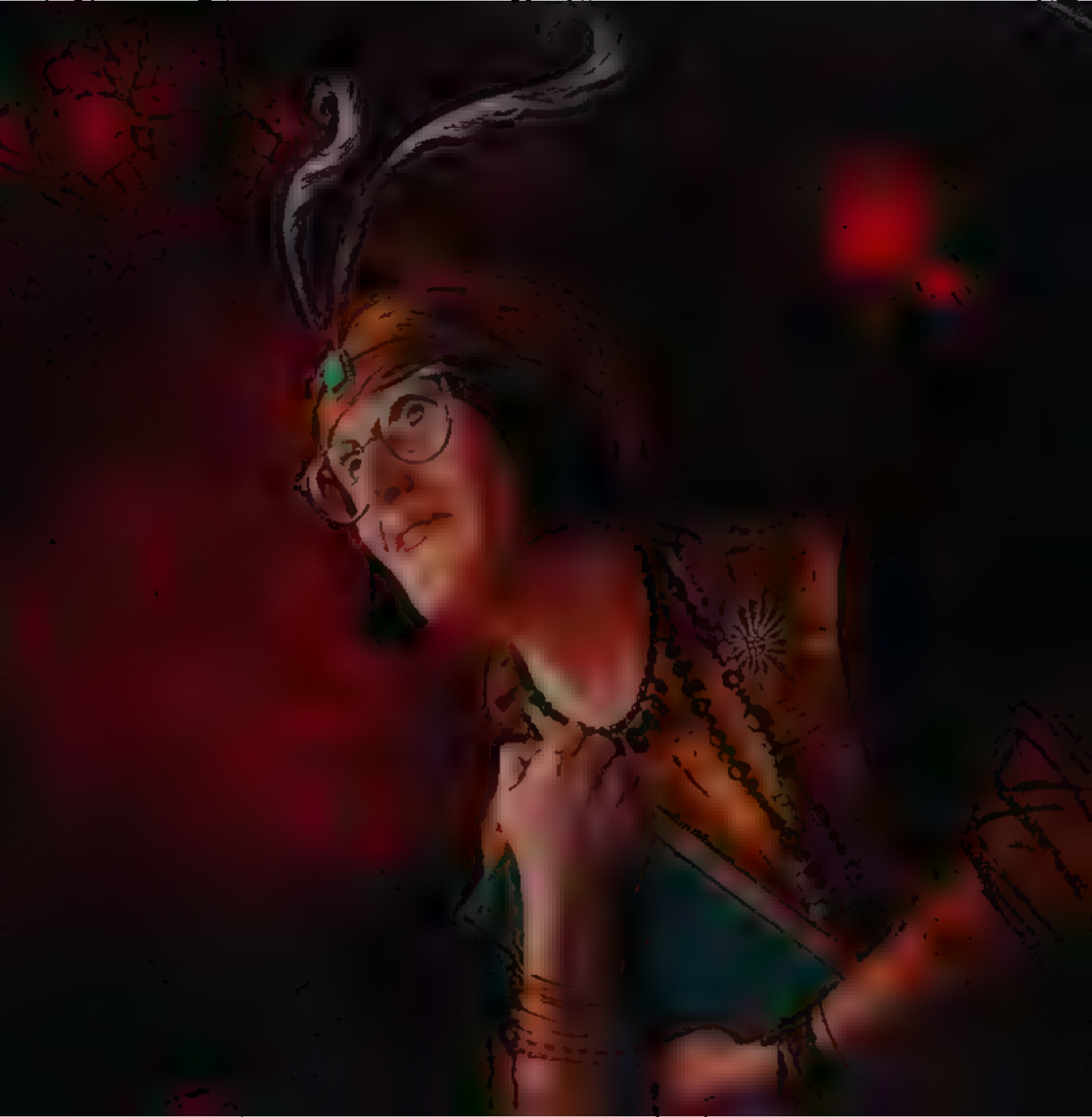


Portrait of Professor Sybill Trelawney by Jim Kay

## FACT

### PREDICTING THE FUTURE

For thousands of years people have tried to find out what their futures might hold. Some of the more unusual methods involve interpreting cloud formations, the flight of birds, or the entrails (guts) or liver of sacrificed animals. There is even a method called molecoscopy which looks at moles and birthmarks to predict the future.



# MOTHER SHIPTON

THIS BOOK PLIN. SEEN IN 1797 TALKS ABOUT THE Yorkshire prophetess Mother Shipton. NO ONE KNOWS FOR SURE IF SHE EXISTED AND VERY LITTLE IS KNOWN ABOUT HER LIFE, BUT APPARENTLY SHE HAD A LONG, ROUNDED NOSE AND A PROTRUDING BARRY CHIN, AND TOGETHER WITH HER POWERS TO PREDICT THE FUTURE, LEGEND HAS IT THAT SHE WAS ALSO ABLE TO LEVITATE.

She made her most famous prophecy in 1530. She predicted that Cardinal Wolsey, who had been made Archbishop of York, would see the city of York but never reach it. According to the book from which this image is taken, Wolsey saw the city from the top of a nearby castle but was immediately arrested and taken to London and so, as Mother Shipton predicted, he never actually reached the city.

Today, Mother Shipton is best known for her birthplace, which was supposed to be near the Dropping Well, in Knaresborough, Yorkshire. Long believed to have magical properties, the waters of the well were said to turn objects to stone within a few weeks.



# A WITCH'S SCRYING MIRROR

Using a mirror or another reflective surface to predict the future is an ancient practice known as scrying. The term originates from the word "descri," which means to describe. The practice involves looking into a shiny surface to help predict some form of message or vision.

This form of divination is often practiced by Wiccans. In 1994, 1995, and 1996, Wiccan priestess and author Janet Farrar and her partner, John Stewart, published a book titled *Scrying: The Art of Seeing the Future*. In the book, they describe how to use a mirror to scry.

Although the Mirror of Erised, which Harry discovers in *Harry Potter and the Philosopher's Stone*, is also a mirror, it is not used for scrying. Instead, it reveals to the person looking into it their deepest desires.

*"It does not do to dwell on dreams  
and forget to live, remember that."*



A wooden witch mirror

ITEM SELECTED WITH CARE BY ART MUSEUM

# CRYSTAL BALLS

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*'Crystal-gazing is a particularly refined art,' she said dreamily.*

*'I do not expect any of you to See when first you peer into the Orb's infinite depths. We shall start by practising relaxing the conscious mind and external eyes ... so as to clear the Inner Eye and the superconscious. Perhaps, if we are lucky, some of you will See before the end of the class.'*

PROFESSOR TRELAWNEY - HARRY POTTER AND THE PRISONER OF AZKABAN

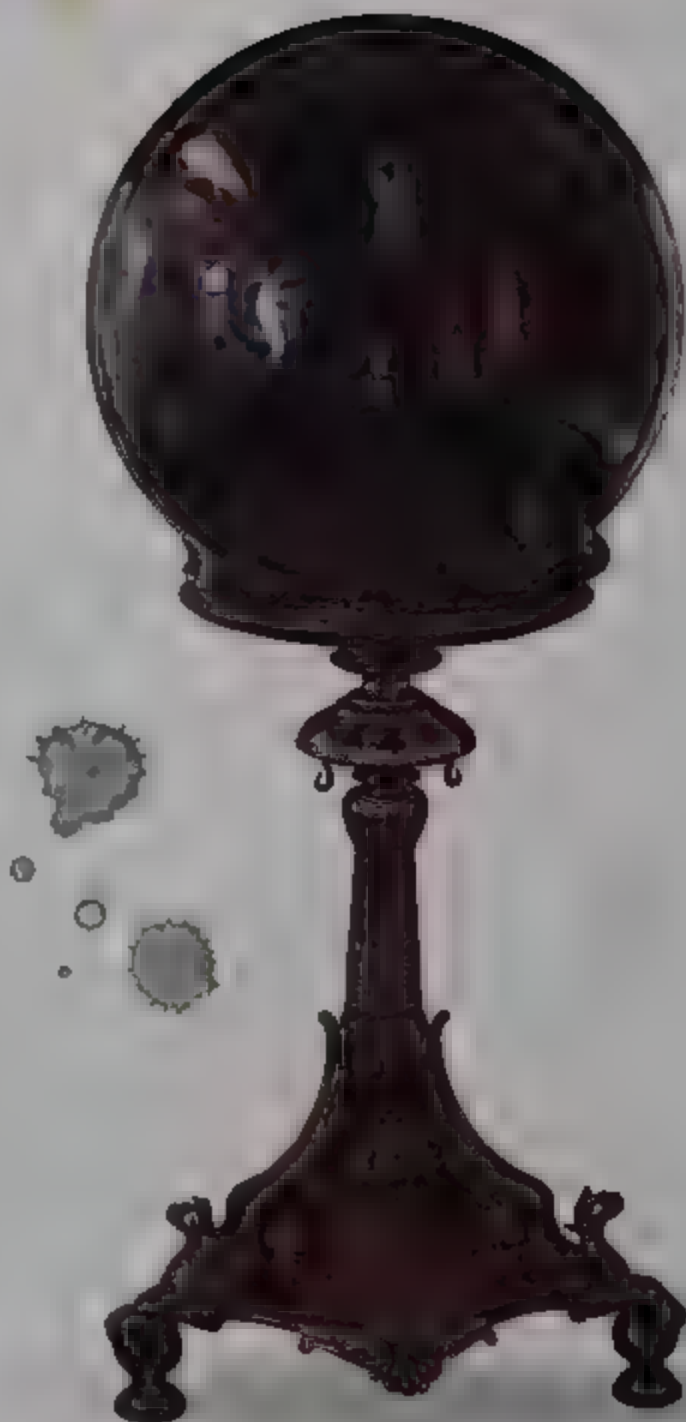
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CRYSTAL GAZING, TO GIVE IT A TECHNICAL TERM, HAS its roots in the Middle Ages, with crystal balls remaining one of the best known divination tools.

This large crystal ball is typical of the orbs used in the 20th century, it has an elaborate stand made up of three griffins at the base of an Egyptian-style column.

*A crystal ball and stand*

THE METS MUSEUM, PARIS, FRANCE



*It was stiflingly warm, and the fire  
 who was burning under the crowded mantelpiece  
 was giving off a heavy, sickly sort of perfume  
 as it heated a large copper kettle.*

The witch Smelly Nelly, who used the black crystal ball below, had a taste for strong perfume, she believed that the same, appealed to the spirits who helped her to predict the future. Known as a moon crystal, the black ball was used at night, so that the seer could read the moon's reflection in it. One witness who saw Smelly Nelly using this ball reported how 'You caught her scent a mile off downwind, to be out with a 'full moon Smelly Nelly and her crystal [was] quite an experience

*A black moon crystal ball*

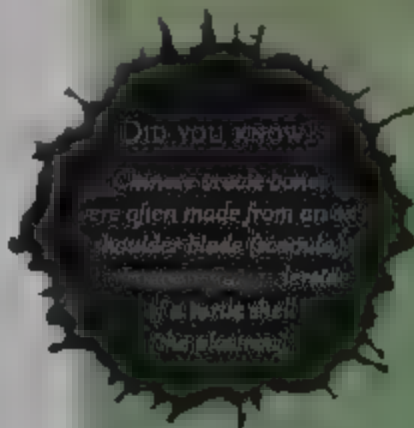
© 2011 The British Library



# CHINESE ORACLE BONES

Oracle bones were used for an ancient Chinese divination ritual over three thousand years ago. Questions about war, agriculture and natural disasters were engraved on the bones. Heat was then applied to the bones with metal sticks, causing them to crack. The diviners would interpret the patterns of the cracks to find the answers to the questions posed.

The bone below is carved with the Shang Dynasty script, the oldest known form of Chinese writing. The inscription on this shoulder bone says that there will be no misfortune in the coming ten days. The character for 'moon' (yue in modern Chinese), is visible at the top of the bone in the centre. On the reverse of the bone is a record of a lunar eclipse that experts have dated to 27th December 1,921 BC. The darkness caused by an eclipse was considered to be a bad omen, indicating that an ancestral spirit needed to be pacified.



*Oracle bone  
 (China, 1192 BC)*

© 2011 The British Library



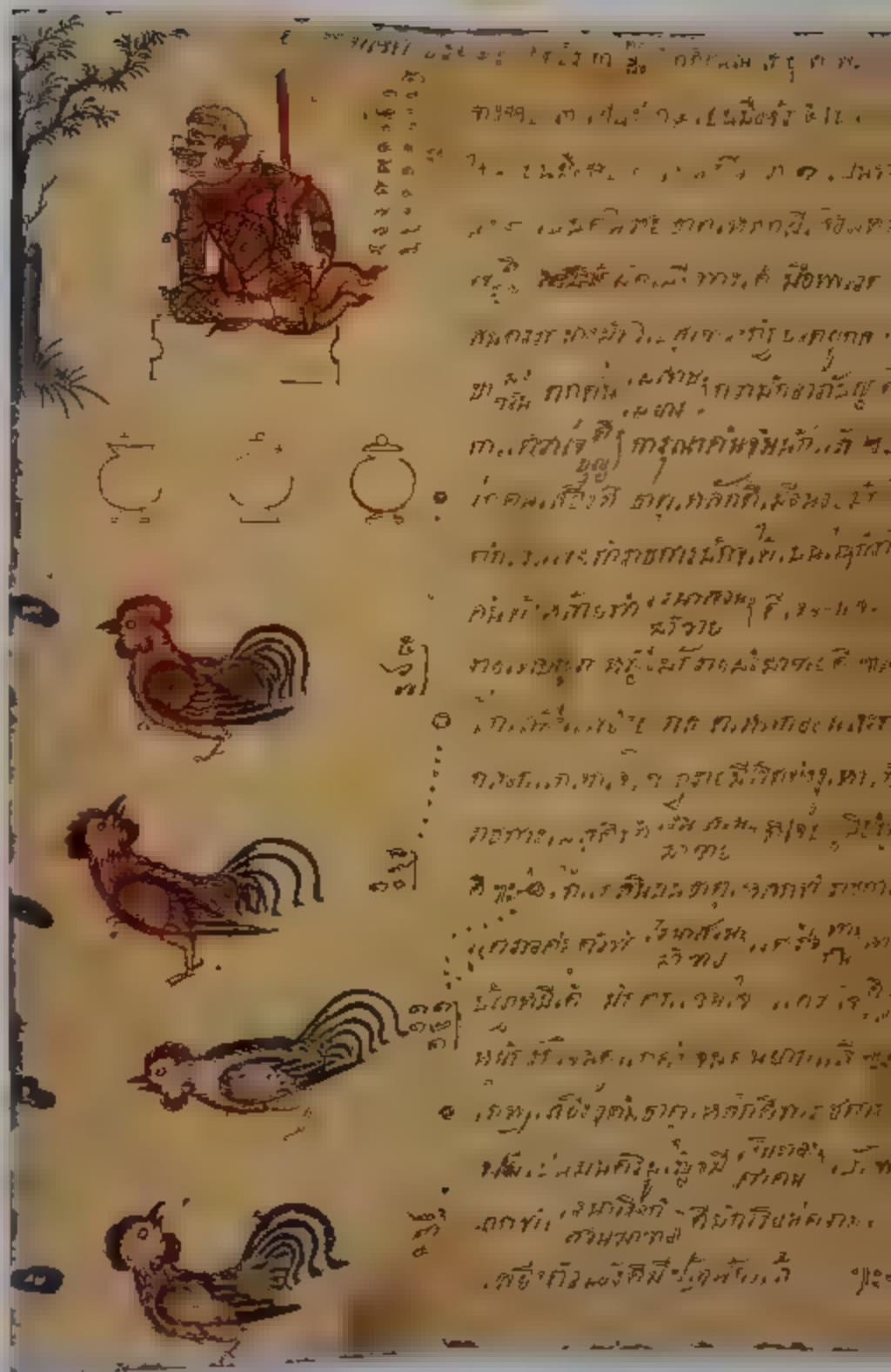
# A THAI DIVINATION MANUAL

IN 19TH CENTURY SIAM (modern-day Thailand) people consulted a divination specialist, known as a *mor dop*, on matters of love and relationships. This divination manual or *phrommachat* contains horoscopes based on the Chinese zodiac including drawings of the 12 zodiac animals and their attributes (earth, wood, fire, iron, water).

Each zodiac page is followed by a series of paintings which symbolise the fate of a person under certain circumstances. The unnamed artist paid great attention to every single detail in the illustrations – facial expression, hand gestures, body language, and the elaborate designs of their clothes and jewellery. Most interestingly, the manuscript describes lucky and unlucky constellations for couples, taking into consideration their characters as well as their horoscopes.

*A Thai divination manual  
phrommachat (Siam, 19th century)*

10p | 5 x 7 | 110 x 160





# THE CHINESE ZODIAC

The Chinese zodiac follows a 12 year cycle with each year represented by a different animal, always in the same order. The Year of the Rat marks the start of every new 12-year cycle.

Each animal has characteristics that are supposed to affect people born during that year. For instance, people with the rooster sign are believed to be honest, ambitious and clever, while those with a monkey sign are gentle, honest and quick-witted.

Why these particular animals though? There are lots of different stories to explain this. In one particular tale a great emperor said he would name the years after the animals in the order in which they arrived at his palace.

The animals had to cross a river to get to the palace. Any animal that could swim jumped straight in. However, the rat and the cat couldn't swim and so jumped on to the ox for a free ride. But just before they reached the shore, the rat pushed the cat into the water and ran ahead to become the first. This is why there is no Year of the Cat.

## ZODIAC ANIMALS

RAT

OX

TIGER

RABBIT

DRAGON

SNAKE

HORSE

GOAT

MONKEY

ROOSTER

DOG

PIG

# DIVINATION PLAYING CARDS

Professor Irelawney appeared round a corner, muttering to herself as she shuffled a pack of dirty-looking playing cards, reading them as she walked. 'Two of spades: conflict,' she murmured, as she passed the place where Harry crouched, hidden. 'Seven of spades: an ill omen. Ten of spades: violence. Knave of spades: a dark young man, possibly troubled; one who dislikes the questioner —'

CLARENCE POTTER AND THE HALF-BLOOD PRINCE

A pack of divination playing cards  
London, c. 1745-1750

BRITISH MUSEUM



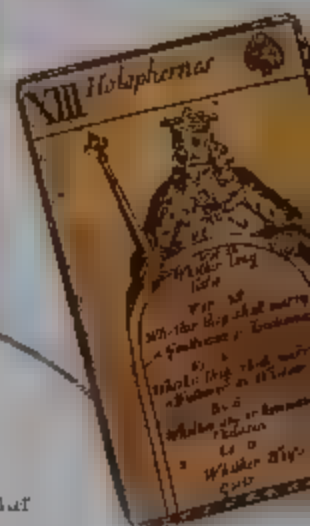
CAPTAIN JACK SAID: A form of divination that uses cards to predict the future. Although playing cards have long been used in fortune-telling, this pack is said to be the earliest designed specifically for divination. Created in the 18th century by the card specialist John Genthall (1683-1762), the 52 cards follow an unusual procedure:



The kings in the pack prompt questions that are answered in the form of mysterious rhyming phrases. Each card was inscribed with the names of famous astronomers, seers and magicians, including Merlin, Doctor Faustus and Nostradamus, in the hope that their association with astrology and divination would enhance confidence in the cards' predictions.

## FACT

- ❖ Merlin was the legendary magician who advised King Arthur.
- ❖ Doctor Faustus is a character in German legend who gave his soul to the devil in exchange for unlimited knowledge and pleasure.
- ❖ Nostradamus really existed – he was a French doctor who published a book of prophecies in 1555.



# PALMISTRY

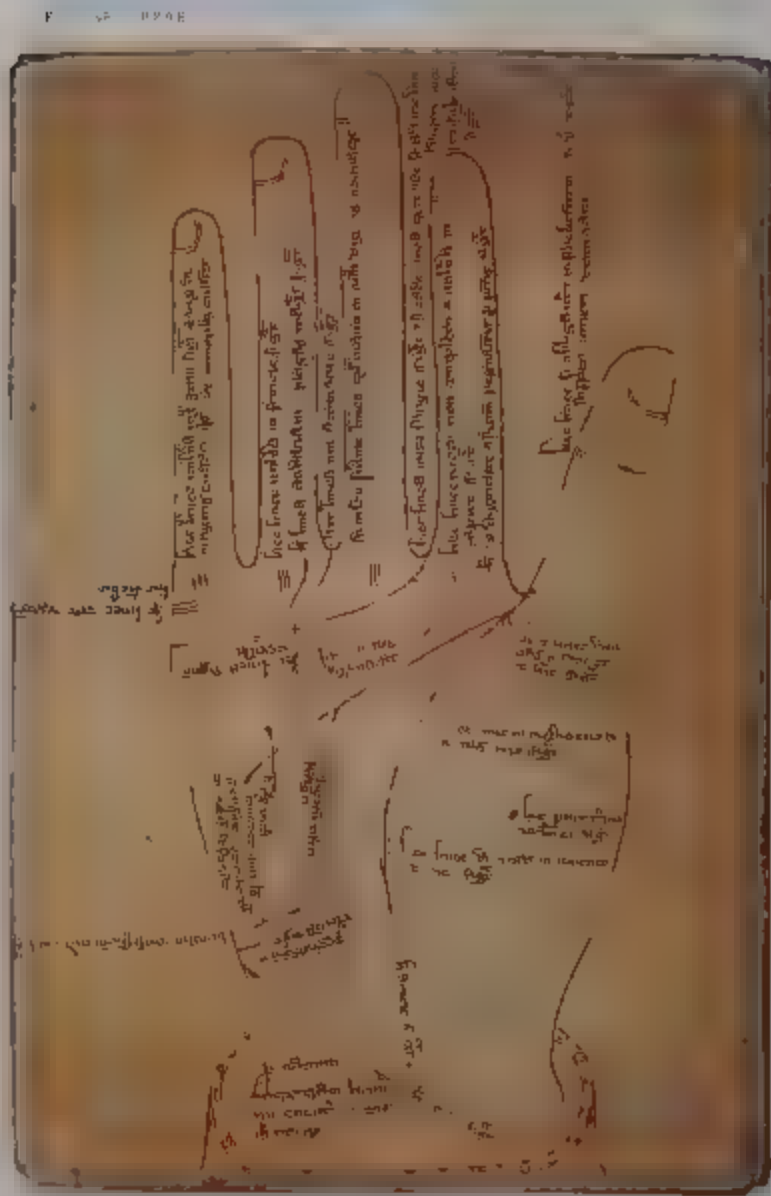
*Professor Trelawney was now teaching them palmistry, and she lost no time in informing Harry that he had the shortest life-lines she had ever seen.*

HARRY POTTER AND THE PRISONER OF AZKABAN

PALMISTRY, ALSO KNOWN as chiromancy is an ancient method of divination that uses the shapes and lines of the hand to predict the future. The practice first became popular in Western Europe in the 12th century, under Arabic influence.

The medieval manuscript in which this image is found contains a collection of texts on fortune-telling. Every hand contains three natural lines, forming a triangle. This diagram shows a right hand, on to which is mapped the natural lines and other accidental lines. One vertical line running across the palm reads, 'This line represents love'. Another vertical line running between the middle and index finger has a less fortunate meaning. 'This line signifies a bloody death and if the line reaches unto the middle of the finger it signifies a sudden death. Other lines are said to predict ailments and diseases such as eye problems and the plague, and personality traits, such as courage.

*Reading the hands, in a fortune-telling manuscript (England, 14th century).*



*[Harry] rounded off the whole fiasco by mixing up the life and head lines on her palm and informing her that she ought to have died the previous Tuesday.*

HUENIX



# TEA LEAVES

TASSEOGRAPHY, TAKEN FROM the French word *tasse* meaning 'cup', and the Greek word *graph*, meaning 'writing', is a form of divination that uses the sediment in cups, usually left by tea leaves, to look into the future.

These pages come from a small volume on tea leaf divination, which traces the first use of tasseography to 229 BC. In that year a Chinese princess rejected astrological predictions in favour of a new tea leaf reading technique introduced to her by a student.

The pamphlet contains a handy guide to decoding a range of shapes formed by leaves in the bottom of the cup. Some of the shapes are remarkably difficult to tell apart, such as numbers 38 and 42, which mean 'You will meet a stranger' and 'You will make an enemy'. A lot of the predictions are quite general while others are bizarrely specific, like number 44, which indicates, 'You will be interested in the Navy'.

*How to Read the Future with Tea Leaves, translated from the Chinese by Maudra C. Stamford, c. 1925.*

111 112 113 114

115

- 115 You will attend an important meeting
- 116 You will have a lot of trouble
- 117 You will be in an accident
- 118 You will be much loved
- 119 You will make a profitable contract
- 120 You will be very happy when married
- 121 You will be highly humorous
- 122 You will meet a stranger
- 123 You will have a loss

11

- 41 You will have a large family
- 42 You will make an enemy
- 43 If you ask a favour now it will be granted
- 44 You will be interested in the Navy
- 45 You will be prosperous and happy
- 46 You have found a new love
- 47 You will have bad news
- 48 You will attend a wedding
- 49 You will make a good bargain
- 50 You will meet your beloved soon

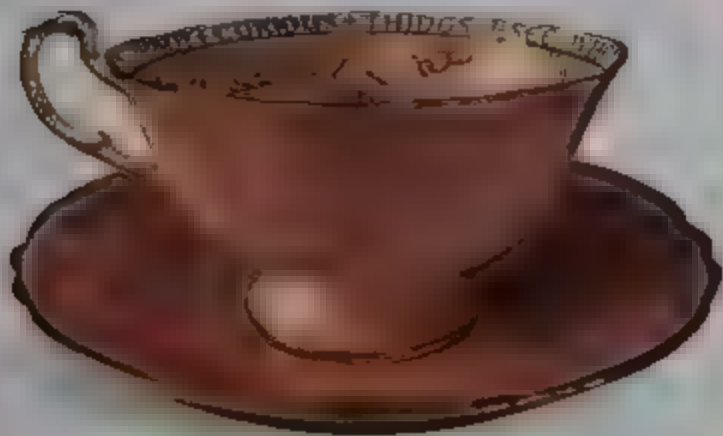
The first European accounts of this method of divination appeared in the 17th century following the introduction of tea from China. The location and shape of the tea leaves in the cup symbolise different things. This pink divination cup (opposite) was made in the 1930s by Paragon, a Staffordshire manufacturer of bone china. Inside it are symbols to help interpret the leaves along with the following quote around the rim: 'Many curious things I see when telling fortunes in your tea.'

*'Right, you've got a wonky sort of cross...' he said, consulting Unfogging the Future. 'That means you're going to have "trials and suffering" – sorry about that – but there's a thing that could be the sun. Hang on... that means "great happiness" ... so you're going to suffer but be very happy ...'*

UNFOGGING THE FUTURE by P. G. WATSON

*A fortune telling up and down made by Dragon's Stoke on Trent, c. 1930-35*

THE NATIONAL LIBRARY



# A SCOTTISH DIVINATION MANUAL

This detailed manual on tea leaf divination practised in Scotland was written by an unnamed author, described on the title page as 'a Highland Seer'. It provides instructions not only on interpreting the various shapes made by the leaves, but also on the ideal size and shape of cup, the type of tea to use, and even on the significance of where a symbol appears within the cup. For example, the author writes that the nearer an image appears to the handle of the cup, the sooner the predicted event will occur.



Did you know?

Tea is made from the leaves of the camellia bush. People actually grow this in the UK for its lovely flowers.

*Tea Cup Reading, How to Tell Fortunes by Tea Leaves by a Highland Seer  
Toronto, 1920*

THE NATIONAL LIBRARY

# DEFENCE AGAINST THE DARK ARTS

*The class everyone had really been looking forward to was Defence Against the Dark Arts...*

JARRY POTTER AND THE PHILOSOPHER'S STONE

DEFENCE AGAINST THE DARK ARTS is a compulsory subject taught at Hogwarts School of Witchcraft and Wizardry. In this class students learn how to defend themselves from the Dark Arts, Dark creatures and an array of Dark curses. Rumour has it that the position for the job was jinxed, meaning that each new school year brought with it a new Defence Against the Dark Arts teacher.

## FACT

### HISTORICAL DEFENCE

Throughout history people have attempted to protect themselves from the Dark Arts. In Britain pentangles, flower patterns and the letters V and M (standing for the Virgin Mary) were often scratched into stones near the doors, windows and chimneys of houses in the hope that this would stop witches getting in. Rowan trees were also supposed to keep away evil spirits. The trees were planted in graveyards to watch over the spirits of the dead, and people carried hellebore sprigs of rowan or pinned them over doorways to keep them safe.

PROFESSOR QUIRRRUS QUIRREL

A nervous and trembling man, Professor Quirrell was a large part of the problem of a dark secret.

PROFESSOR GLDEROY LOCKHART

With dazzling white teeth and forget-me-not blue eyes, Professor Lockhart had a wink and a smile that fooled almost everyone.

PROFESSOR REMUS JOHN LUPIN

Many students considered Lupin to be one of the best Defence Against the Dark Arts teachers they'd ever had. Professor Lupin was bitten by Fenrir Greyback as a child and kept his werewolf secret hidden for many years.

PROFESSOR ALASTOR MOORE

Later revealed to be none other than Bart Crouch Jr. in the form of Professor Moore, posing as Potions Professor.

PROFESSOR DICTERUS LARK

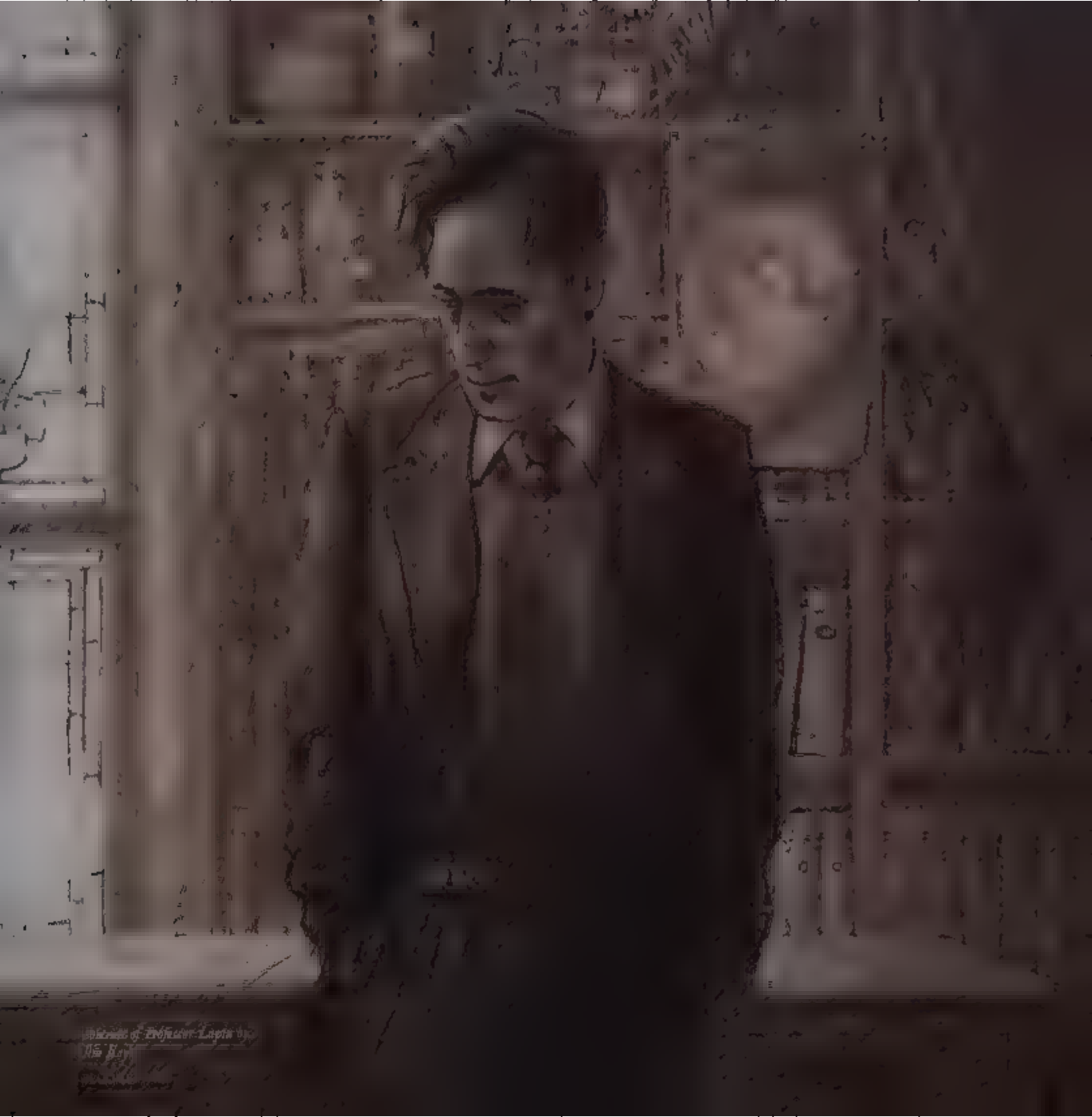
Squall-brooded and with a rabby tale, Professor Lark reminded Harry of a large road the first time he saw her.

PROFESSOR SEYMOUR SLAKE

With greasy black hair and a sad, worn Professor Snape had a wish his dream of becoming the Defence Against the Dark Arts teacher in Harry's sixth year at Hogwarts.

PROFESSOR AMYcus CARROW

Brother to Lucius, Professor Carrow took up the role of Defence Against the Dark Arts teacher in Harry's seventh and final year at Hogwarts.



Portrait of Professor Lapin by

N. B. P.

1911

# RED EYES

IN *HARRY POTTER AND THE PHILOSOPHER'S* Stone, Harry learns of his existence as Lord Voldemort's leader of the Death Eaters and master of the Dark Arts.

These two pages are part of an early draft of *Harry Potter and the Philosopher's Stone*.

*'the only book I typed on my  
old electric typewriter.'*

K. ROWLAND, 207

While many details of the world described in this chapter are familiar from the published books, these scenes present a very different version of the beginning of the story. For example, Dudley is called 'Didsbury' in this early draft and Fudge is a Muggle!

This scene is reminiscent of Corneille's Fugate as being the Prime Minister of the Muggles in the first chapter of *Harry Potter and the Deathly Hallows*.

*'I often cut ideas and put them into later books. Never waste a good scene!'*

$$N \cdot \bar{R} \quad \cdot \quad \cdot$$

Hagrid goes to see Fudge in his office to warn him about You-Know-Who (even in this early draft Hagrid won't say the name), and in turn, Fudge warns the public about this red-eyed dwarf, as he is described. The red eyes remain in the final description of Lord Voldemort, but the character took time to develop fully into the terrifying figure we know from the published stories.

\*Yole kind?\*

[illegible]

Q. And what are the new things being done?

"Ah, well now, we are not sure they 'ave bin killed," said the giant. "He 'as jus' taken them. Nerts 'em see. N's nicks. M. e. n. n. g. + yad. e. wants em on 'is side."

"You're talking about this little red-eyed one?"

"Shh" hissed the giant. "Not so loud! 'E would be 'ere now, 'Ee all we know."

Fudge ~~shivered~~<sup>grudged</sup> and looked wildly around them. "C - could he?"

acknowledged that he was "blinded," and that the

"But who is this person? What is he? One of - um - your kind?"

The plant asserted,

"Now once, I s'pose," he said. "But  
 a y h a eh no a put a name on an  
 -k's not an answer -k's not necessary -  
 ne k a su l' e was st a man e..."

"We don't see any" we were told not to say

"If we don't hurry, we'll be late." But Ruth said, "We can't be late."

"Well, yes of course," said Fudge. "We can't have any more of this going on."

"This is no hit." said the man. "I was about to get it started, but I got even longer. I heard the engine was not in the car." "Ave."

Fudge's eyes bulged with terror.

[illegible]

"This Bumblebee Bunderbelle"

"Albus Dumbledore," said the the giant reverently.

Yes, yes, him - you say he has a plan?"

"Oh yeah so it's not hopeless yet. He knows I'm even as the  
 228. As he's still afraid of, but he needs to be re-  
 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 10





Later that evening, when everyone else had gone home, Dudley sneaked up to Fudge's office carrying a candle, which he held on Fudge's desk.

The child was asleep. Fudge peered nervously into the crib. The boy had a cut on his forehead. It was a very strangely shaped cut. It looked like a bolt of lightning.

"Going to leave a scar, I expect," said Fudge.

"No, er, add the ruddy scar, what are we going to do with him?" said Dursley.

"Do with him? Why, you'll have to take him home, of course," said Fudge in surprise. "He's your nephew. His parents have banished. What else can we do? I thought you didn't want anyone to know you had relatives involved in all these odd doings?"

"Take him home," said Dursley in horror. "My son Didsbury is just this age, I don't want him coming in contact with one of these."

"Very well, then, Dursley, we shall have to try and find someone who does want to take him. Of course it will be difficult to keep the story out of the press. Someone else has lived after one of these madmen's. There will be a lot of interest."

"Oh, very well," snapped Dursley. "I'll take him."

He picked up the crib and stomped angrily from the room.

Fudge closed his briefcase. It was time he was getting home too. He had just put his hand on the doorhandle when a few coughs behind him made him clap his hand to his heart.

"Don't hurt me! I'm a Muggle! I'm a Muggle!"

"I know you are," said a low growling voice.

It was the giant.

"You," said Fudge. "What is it? Oh, Good Lord, don't tell me—" For the giant, he saw, was crying. Sniffing into a large spotted handkerchief.

"It's all over," said the giant.

"Yes," said Fudge faintly. "It isn't over. Did he kill? Dunderbore. Are we all going to be turned into slaves?"

"No, no," sobbed the giant. "He's gone. Everyone's come back. Fudge, the Bore, the Whinnings. He's all back. Safe. Everyone's back on our side. His disappearance is all over."

"Good heavens! This is wonderful news. How does Mr. Dunderbore's plan worked?"

"Never had a chance to try it," said the giant, mopping his eyes.

An early draft of  
Harry Potter and the  
Prisoner of Azkaban

J.K. ROWLING

# HARRY ARRIVES AT PRIVET DRIVE



*'While you can still call home the place where your mother's blood dwells, there you cannot be touched or harmed by Voldemort. He shed her blood, but it lives on in you and her sister. Her blood became your refuge. You need return there only once a year, but as long as you can still call it home, whilst you are there he cannot hurt you ...'*

THE FINAL DRAWING BY J.K. ROWLING SHOWS

THE SCENE WHEN HARRY POTTER WAS DELIVERED TO THE DURSLEYS. Hagrid, still wearing his motorcycle goggles, stoops down to show Dumbledore and Professor McGonagall the baby. Harry is the focus of this image wrapped in a white blanket

*Drawing of Harry Potter, Dumbledore, McGonagall and Hagrid by J.K. Rowling*

© J.K. Rowling

# THE MAGIC CIRCLE

Protective enchantments are used in the wizarding world to keep something safe. Hogwarts is protected by a Magic Repelling Charm. To Muggles the school simply looks like an old abandoned castle.

In this painting, John William Waterhouse (1849–1917) shows a woman drawing a protective circle around herself with a wand. Outside the magic circle in a strange and empty landscape are ravens, toads and a skull half-buried in the ground. Within the protective circle we can see the glowing fire flowers growing, and the woman in a beautifully vibrant dress.

John William Waterhouse, *The Magic Circle* (1886).

A P P E A R S

*‘If we’re staying, we should put some protective enchantments around the place,’ she replied, and raising her wand, she began to walk in a wide circle around Harry and Ron, murmuring incantations as she went. Harry saw little disturbances in the surrounding air: it was as if Hermione had cast a heat haze upon their clearing.*

HARRY POTTER AND THE DEATHLY HALLOWS



## ACTIVITY

### GHOST IN A BOTTLE

Fill a large, clear plastic bottle with cold water and add a few drops of orange food coloring. Ask an adult to help you cut across a thin, white plastic bag roughly 10 cm up from the bottom. This will make a ‘mini bag’. Put a tablespoon of water in this and twist to make a water-filled ‘head’ (your ghost) and fasten with an elastic band. Draw a face on the head. Make sure the head will fit into the bottle. Cut the bottom of the ghost into strands. Finally, put your ghost head-first into the bottle, replace the top and shake. Now watch your ghost fly.

# A SNAKE CHARMER

Serpents feature prominently in the wizarding world of Harry Potter. Salazar Slytherin, the founder of Slytherin House at Hogwarts, Lord Voldemort and Harry Potter are all Parselmouths and can communicate with serpents, while Nagini, Lord Voldemort's snake and loyal servant, is a gigantic snake measuring at least twelve feet long.

... he had shouted stupidly at the snake, 'Leave him!' And miraculously – inexplicably – the snake slumped to the floor, docile as a thick black garden hose, its eyes now on Harry.

HARRY POTTER AND THE CHAMBER OF SECRETS

This image of a wizard charming a serpent comes from a beautifully illustrated bestiary decorated with real gold. The text describes several mythological snakes, including the *cerastes* (a horned serpent). It also looks at the *emortoris*, a type of asp (a venomous snake). It lists how the asp, the victim sweats out their own blood until they die.

However the manuscript goes on to explain how the snake can be caught. To do this we need to return to a making of a asp. This shows the snake charmer, shown holding what might be a wand, to remove the precious stone that grows on the asp's forehead. The manuscript contains 84 other illustrations of real and mythical creatures, such as a phoenix, a unicorn and a centaur.



**E**mortoris erit est aspis  
nuncupat eo q. tan  
guine fundat qui ab eo  
mors fit. ita ut solutus  
venis q. q. ut ex per  
sanguine effundit. p. h.  
biologus dicit q. in hanc  
h. naturam. ut quando  
aliq. ad spem suam  
cum p. h. h. h. h. h.  
catinib. ut cu. in h. h. h. h. h.  
cripe carbonem que sit in fronte

Image of a snake charmer,  
in a bestiary (England, 13th century)

FRANCIS H. P.

## FACT

### WHAT IS A BESTIARY?

Bestiaries are beautifully illustrated books which contain descriptions and stories about animals. The first ones were written in Ancient Greece but they became popular in the Middle Ages. Bestiaries contained both real and mythical animals so you might find a normal one about dragons and unicorns as well as lions and bears.

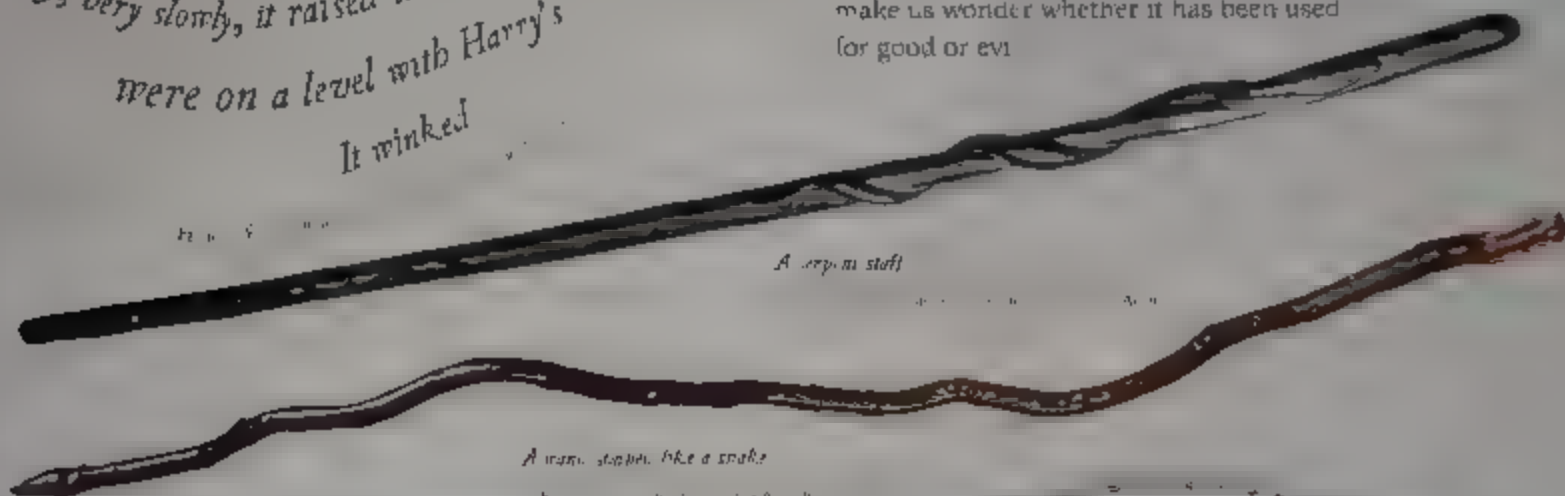
# MAGICAL SERPENTS

Throughout history there have been people who believed that snakes were magical creatures. Because they can shed and regrow their skin, snakes are often associated with renewal, rebirth and healing. In many cultures they represent both good and evil.

*The snake suddenly opened its beady eyes.  
Slowly, very slowly, it raised its head until its eyes  
were on a level with Harry's.  
It winked.*

This magic staff was carved from timber that had been buried for centuries in peat. Known as bog oak, the low oxygen levels, acidity and tannins of the peat preserved the wood, hardening and blackening it in the process. Carved by a man named Stephen Hobbs and given to a Wiccan priest, Stewart Farrar (1916–2000), this staff was decorated with a serpent – it was believed it would enhance its power.

Below this is a wand that would have been used to channel magical forces. Its dark colour and snake-like shape might make us wonder whether it has been used for good or evil.



*A serpent staff*

*A wand shaped like a snake*

## DID YOU KNOW?

It was believed that snakes could be used for both good and evil in magic. Powdered rattlesnake skin for the rattles itself was used in spells to bring good luck. Snakeheads were also meant to be able to reverse spells that cause madness. However, people believed that snake blood to be an enemy would cause snakes to grow inside them. Spells like this have been used in North America and Latin America.

## FACT

### WANDS AND MAGIC

Wands, staffs, rods and sceptres have long been associated with power. They were originally bundles of slim twigs used by priests to call spirits. In magic, wands are used to channel energy or spells. They can be made of different types of wood, which gives them different characteristics, and can have other plants, feathers, precious stones or metals bound to them to enhance their abilities.

# HARRY AND THE BASILISK

*Fawkes was soaring around  
its head, and the Basilisk  
was snapping furiously at  
him with fangs long and  
thin as sabres.*

— HARRY POTTER AND THE CHAMBER OF SECRETS

IN THIS STRIKING RE-IMAGINATION, the giant Basilisk coils past Harry. The beast's size makes it hard to tell where its body begins and where it ends. The ruby-decorated sword of Godric Gryffindor is clutched in Harry's hands in mid-swing. The Basilisk's terrible yellow eyes are screaming with blood after Fawkes the phoenix has scratched them with his claws. The final image appears in *Harry Potter and the Chamber of Secrets*.

*Harry Potter and the Basilisk*  
by Tim Hux

© 2002 MUGBY

## DID YOU KNOW?

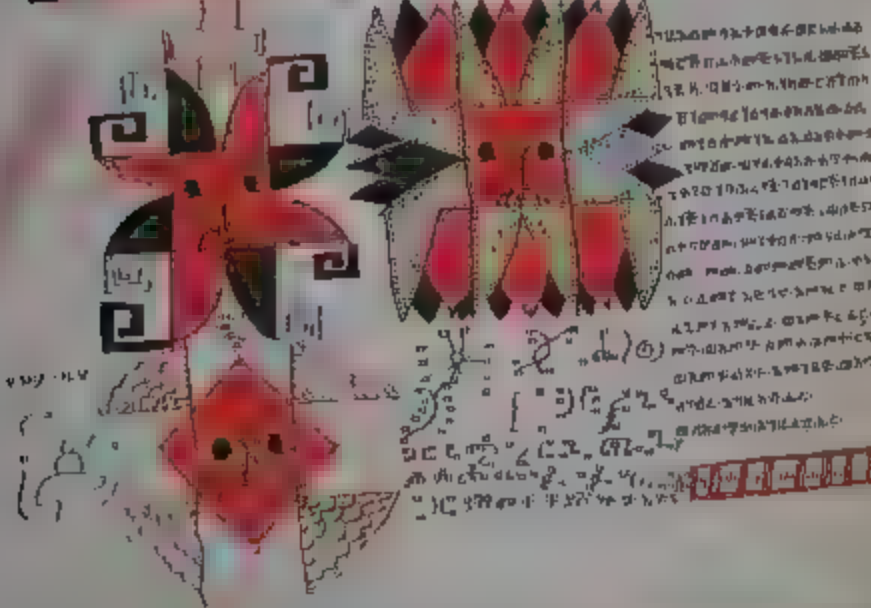
According to *Historia  
animalium* written in  
1590, the smell of a  
weasel can kill  
a Basilisk!





ተገቢውን ስሜት ለማግኘት ይገባል

የወጣት ሰው ለማግኘት ይገባል



Debetras are known for producing amulet scrolls and practicing traditional medicine. These pages contain illustrations of talismans and geometric images, which would have been used for making amulet scrolls together with prayers for undoing spells and charms. Talisman - drawing focuses on the magic of the eye, providing a defensive against the dark arts.



የወጣት ሰው ለማግኘት ይገባል  
የወጣት ሰው ለማግኘት ይገባል  
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# FACT

## AMULETS AND TALISMANS

An amulet is a small object that is thought to protect its owner from evil or disease. A talisman has similar powers, but is thought to bring luck as well as protection. Some talismans and amulets are specially made and have patterns, prayers or spells engraved on them. They can be made out of almost anything: stones, coins, words, drawings, plants, animals, even knots.

የወጣት ሰው ለማግኘት ይገባል  
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የወጣት ሰው ለማግኘት ይገባል

# CARE OF MAGICAL CREATURES

*'C'mon, now, get a move on!' he called, as the class approached.  
'Got a real treat for yeh today! Great lesson comin' up!'*

CARE OF MAGICAL CREATURES is an optional subject taught at Hogwarts where Harry, Ron and Hermione first studied in their third year. Students learn all about the world of magical creatures from what they feed, to how they breed, to what happens when they go wrong. During each lesson a new and different species is studied, from Floo-puffs and Flobberworms to Blood-Drinking Sneaks.

## FACT

### BELIEF IN MAGICAL CREATURES

Long ago, people really did believe in magical creatures. Earthquakes were believed to be caused by giants moving around underground and if children went missing near lakes, shape-shifting keepies were blamed for stealing them.

Some creatures were probably just a misunderstanding of what people saw. For example mermaids could have been marine mammals called dugongs, which means 'lady of the sea'. These creatures hold their babies like humans and poke their heads out of the water. Draped in seaweed this might look like long hair from afar.

## RUBEUS HAGRID KEEPER OF KEYS AND GROUNDS

PROFESSOR OF

### CARE OF MAGICAL CREATURES

As a person, Hagrid goes with long bangs of bushy black hair and a beard that covers most of his face. Hagrid's huge, old hands are the size of giant's paws and his feet are like heavy-duty boots. He has a habit of saying 'Cats make Hagrid sneeze'.

*'Hagrid is a relief to draw because drawing children you can't put a line wrong, a misplaced scribble can age a child by ten years. There are no such problems with Hagrid: he's a mass of scribbles with eyes.'*



# A GIANT FROM UNDERGROUND

ATHANASIUS KIRCHER (1602-1680), author of *Mundus Subterraneus* (The Underground World), experienced an earthquake while travelling through Italy and became fascinated with what was beneath the ground. His interests even led him to climb into the volcano Mount Vesuvius, which had last erupted only seven years earlier.

Kircher believed that beneath the Earth's surface the ground was full of empty spaces and hidden burrows and that these caverns contained many wonders, including dragons and even giants. Kircher claimed that an enormous skeleton of a giant had been discovered sitting in a Sicilian cave in the 14th century. This image shows the scale of that Sicilian giant in comparison with a normal human, the Bibac, a Swiss giant, and a Mauritanian giant.

A. Kircher, *Mundus Subterraneus*, 1666, p. 100.

## FACT

### GIANTS

Almost every country has legends of giants. They were often believed to have built ancient monuments or natural features that no one could imagine humans having made, like Stonehenge (Wiltshire, England) or the Giant's Causeway (Northern Ireland).

46

## LIBER OCTAVUS, SECT II

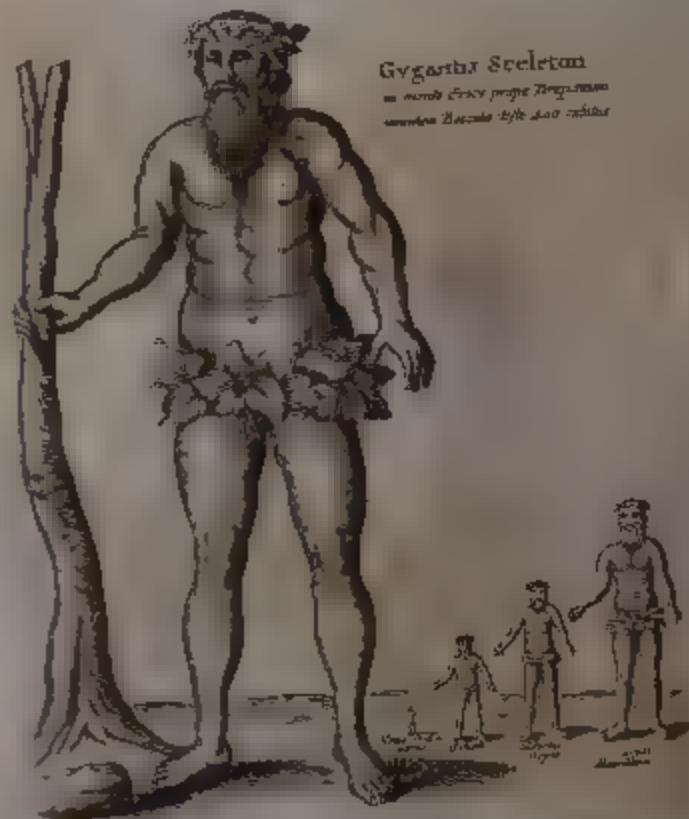
Salvo altius aequum foveret, lapideum namque immensa vastitate adducenda duxit. Nihil inter, plene ornatum, & in sepulchro vultu mortis corpus proceras adeo subitae ne rursus arvis excideret, cauteri ioregrum fecit, ac si paulo ante sepulchrum duxerat, in peccore vulnus lavissimum gustabat. supra caput autem corporis adunum sepe est lucerna perpetua, quae ardens, quae dei diametris aequae altitudine, aquae quibus supereminet, in extingui potuit. sed in fundo pertinet, & rupta statim exant. diu autem huius corpus magni, habundans Ancus, qui natus est, opes eduxit bello singulari, certamine dudum interfectus fuit a Tullio Rutilum rege, multo prius antiquam Roma condideretur. Quae omnia & laetitia continentur.

Acque huc sunt, quae de Gigantibus eo-  
rumque immensa vastitate adducenda duxit. Nihil inter, plene ornatum, & in sepulchro vultu mortis corpus proceras adeo subitae ne rursus arvis excideret, cauteri ioregrum fecit, ac si paulo ante sepulchrum duxerat, in peccore vulnus lavissimum gustabat. supra caput autem corporis adunum sepe est lucerna perpetua, quae ardens, quae dei diametris aequae altitudine, aquae quibus supereminet, in extingui potuit. sed in fundo pertinet, & rupta statim exant. diu autem huius corpus magni, habundans Ancus, qui natus est, opes eduxit bello singulari, certamine dudum interfectus fuit a Tullio Rutilum rege, multo prius antiquam Roma condideretur. Quae omnia & laetitia continentur.

### DISQUISITIO PRIMA.

Nam vere Natura non monstruosa magnitudine homines, quam Antiores diligenter refutavit, nunquam proferunt.

IN sepulchris locisque subterraneis fuisse ossa reperta, quae ossa gigantum esse dicuntur, non ab uno, nam ut supra annotavi, mus, Gigantes valde corporis homines fuisse, vel ipsa sacra Scriptura testatur, Gen. 6. 4. vel ipsa Sacra Scriptura testatur, Gen. 6. 4. vel ipsa Sacra Scriptura testatur, Gen. 6. 4.



Gigantis Sceletum

in monte Etnae prope Trepurum  
venerunt Decem diebus ante

pro magnitudine corporis, proportionato cibo sanguis praeditus vitulum & ovem absorbebat. Similis nostris temporibus Ferdinandus de H. a comitis Ratisponensis, anno 1643, exhibuit huc ut proinde de insularum magnitudine hominibus uterisque fecit in omnibus dubium, cum tunc nullum non fecerit pro-

# Hagrid AND HARRY AT GRINGOTTS

*They were going even deeper now  
and gathering speed. The air  
became colder and colder as they  
hurtled round tight corners.*

HARRY POTTER AND THE PRISONER OF AZKABAN

In this original hand-drawn illustration by J.K. Rowling, Hagrid is taking Harry on his first trip to his vault at Gringotts located in the highly protected caverns deep beneath the wizarding bank. The half-giant only just about fits inside the small cart and he covers his eyes with his hands as their cart zooms deep underneath the bank, while Harry on the other hand keeps his eyes wide open.

*Drawing of Harry and Hagrid  
at Gringotts by J.K. Rowling*  
J.K. ROWLING



# TROLLS

"Hello, hello," he said absently. "Just pondering a little problem. I don't take any notice of me."

"What's Peeves done this time?" asked Harry.

"No, no, it's not Peeves I'm worried about," said Nearly Headless Nick, looking thoughtfully at Harry. "Tell me, Mr Potter, if you were

67

worried that someone was plotting something, how should he would you tell someone else who might be able to stop it, even if you didn't think much of the person who might be able to help?"

"Er, you mean would you go to Snape about Malfoy for instance?"

"Something like that, something like that."

"I don't think Snape would help me, but it'd be worth a try."

"Suppose," said Harry curiously,

"Yes, yes, thank you, Mr Potter."

Nearly Headless Nick glided away. Harry and Ron watched him go, puzzled looks on their faces.

"I suppose you're bound to make a bit of sense if you've been beheaded," said Ron.

Quirrell was late for class. He rustled in looking pale and anxious and told them to turn to "page fifty-four" and, once, to look at "t-t-trolls."

"Now who can tell me the three types of t-t-troll? Yes, Miss Granger?"

187

Granger?

"Mountain-dwelling, river-dwelling and sea-dwelling," said Hermione promptly. "Mountain-dwelling trolls are the biggest. They're like grey, hard, ugly skin, tougher than a rhinoceros and are stronger than rhinoceros. However, their brains are only the size of a pea, so they're easy to confuse."

"Very good, thank you, Miss Granger."

... TROLLS are from a twisted tale version of Harry Potter and the Philosopher's Stone. In this scene some passages were shortened during the editing process.

This excerpt is a slightly different account of the scene and the troll's face-to-face with a troll in the girls' bathroom than that which appears in the published version.

"River trolls are light green and have stringy hair."

"Y-y-yes, thank you, that's excellent."

"... and sea trolls are purplish grey and..."

"Oh, someone shut her up," said Seamus loudly. A few people laughed.

There was a loud clatter as Hermione jumped to her feet, knocking her chair over and ran out of the room with her face in her hands. A very awkward silence followed.

"Oh dear," said Professor Quirrell.

When Harry woke up next day the first thing he noticed was a delicious smell in the air.

"It's pumpkin, of course!" said Ron. "Today's Hallowe'en!"

Harry soon realised that Hallowe'en at Hogwarts was a sort of mini-Christmas. When they got down to the Great Hall for breakfast, they found that it had been decorated with thousands of real bats, which were hanging off the ceiling and window sills. Last asleep Hagrid was putting hollow pumpkins on all the tables.

"Big feast tonight," he grinned at them. "See yeh there!"

There was a holiday feeling in the air because lessons would be finishing early. No-one was in much of a mood for work, which annoyed Professor McGonagall.

188

"Unless you sit up, you won't be going to the feast at all," she said a few minutes into transfiguration. She stared at them until they had all fallen silent. Then she raised her eyebrows.

"And where is Hermione Granger?"

They all looked at each other.

"Miss Pahl, have you seen Miss Granger?"

Parvati shook her head.

cupboard doors but not a hint of a troll did they find.  
They'd just decided to try the dungeons when they heard footsteps.  
"If it's Snape he'll send us back quick behind here!"

They squeezed into an alcove behind a statue of Godfrey the  
Gonkless.

Sure enough a moment later they caught a glimpse of Snape's nook  
nose rushing past. Then they heard him whisper "Auomora!" and a  
click.

"Where's he gone?" Ron whispered.

"No idea quick before he gets back."

They dashed down the stairs three at a time and rushed headlong  
into the cold darkness of the dungeons. They passed the room where  
they usually had Potions and were soon walking through passages they'd  
never seen before. They slowed down, looking around. The walls were  
wet and slimy and the air was dank.

"I never realised they were so big," Harry whispered as they turned  
yet another corner and saw three more passageways to choose from. "It's  
like Gringotts down here."

173

Ron sniffed the damp air.

"Can you smell something?"

Harry sniffed too. Ron was right. Above the generally musty smell  
of the dungeons was another smell, which was rapidly becoming a foul  
stench, a mixture of old socks and public toilets, the concrete kind that  
no-one seems to clean.

And then they heard it. A low grunting, heavy breathing, and the  
shuffling footfalls of gigantic feet.

They froze. They couldn't tell where the sound was coming from  
amid all the echoes.

Ron suddenly pointed at the end of one of the passageways.

*A typed draft of Harry Potter  
and the Philosopher's Stone  
by J.K. Rowling*  
J. K. ROWLING

something huge was moving. It hadn't seen them. It ambled out of sight.

"Merlin's beard," said Ron solidly. "It's enormous."

They looked at each other. Now that they had seen the troll, their ideas of fighting it seemed a bit stupid. But neither of them wanted to be the one to say this. Harry tried to look brave and unconcerned.

"Did you see if it had a club?" Troils, he knew, often carried clubs.

Ron shook his head, also trying to look as though he wasn't bothered.

"You know what we should do!" said Harry. "Follow it. Try and lock it in one of the dungeons - trap it, you know."

If Ron had beer, hoping Harry was going to say "Let's go back to the feast," he didn't show it. Locking up the troll was better than trying to fight it.

"Good idea," he said.

They crept down the passageway. The stench grew stronger as they reached the end. Very slowly they peered around the corner.

174

There it was. It was shuffling away from them. Even from the back it was a horrible sight. Twelve feet tall, its skin was a dull granite grey, its great lumpy body like a boulder with its small bald head perched on top like a coconut. It had short legs thick as tree trunks with flat, horny feet. The smell coming from it was incredible. It was holding a huge wooden club, which dragged along the floor because its arms were so long.

They pulled their heads back out of sight.

"Did you see the size of that club?" Ron whispered. Neither of them could have lifted it.

"We'll wait for it to go into one of the chambers and then barricade the door," said Harry. He looked back around the corner.

The troll had stopped next to a doorway and was peering inside. Harry could see its face now; it had tiny red eyes a great squashed nose and a gaping mouth. It also had long, dangling ears which wagged as it shook its head making up its tiny mind where to go next. Then it slouched slowly into the chamber.

Harry looked around searching.

"There!" he whispered to Ron. "See? On the wall there!"

A long, rusty chain was suspended about half way down the passageway. Harry and Ron darted forward and pulled it off its nail. Trying to stop it clinking they tiptoed towards the open door, praying the troll wasn't about to come out of it.

Harry seized the door handle and pulled it shut, with trembling hands they looped the chain around the handle, hooked it onto a bolt sticking out of the wall and pulled it tight.

"It'll take it a while to get out of here," Harry panted, as they pulled the chain back across the door and tied it firmly to a torch bracket.

"Come

175

on let's go and tell them we've caught it!"

Flushed with their victory they started to run back up the passage but as they reached the corner they heard something that made their hearts stop a high petrified scream and it was coming from the chamber they'd just chained up.

"Oh, no," said Ron pale as the Bloody Baron.

"There's someone in there!" Harry gasped.

"Hermione!" they said together.

It was the last thing they wanted to do but what choice did they have? Wheeling around they sprinted back to the door and ripped the chain off, fumbling in their panic. Harry pulled the door open - they ran inside.

# MOUNTAIN TROLL

TROGLODYTARUM ALPINUM

HEIGHT 12'

TROLLS ARE  
CHARACTERISED BY  
THEIR LARGE SIZE  
AND PRODIGIOUS  
STRENGTH  
THEY POSSESS  
THICK SKIN, OFTEN  
COVERED IN  
HORNY GROWTHS  
OR "COBBLES"  
WHICH LITTER  
THE FLOOR OF  
TROLL CAVES.

TROLL CLEG

OFTEN FOUND HOVERING  
NEAR WALLS

TROLL WIG

FOUND ON  
TROLL FLOORS

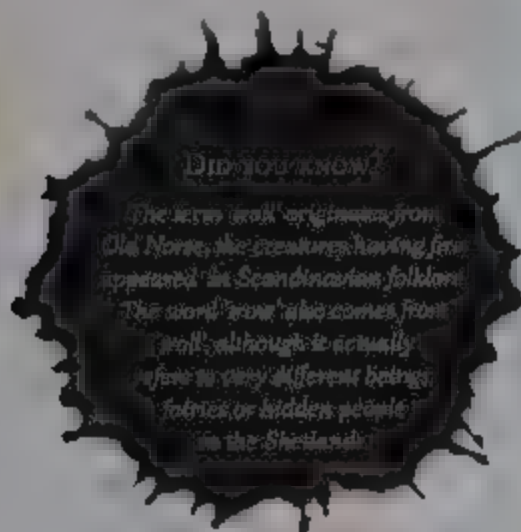


# A MOUNTAIN TROLL

*It was a horrible sight. Twelve feet tall, its skin was a dull, granite grey, its great lumpy body like a boulder with its small bald head perched on top like a coconut. It had short legs thick as tree trunks with flat, horny feet.*

HARRY POTTER AND THE PRISONER OF AZKABAN

THIS IMAGE SHOWS a study of a mountain troll by Jim Kay. The artist has included a scientific name for the troll - *Troglodytarum Alpinum*. The creature is covered in growths and has a vacant look on its face.



*Drawing of a mountain troll by Jim Kay*

# A TOXIC TOAD

From predicting the weather to bringing good luck and being used for curses, toads have appeared in magical folklore for hundreds of years. The cane toad or giant marine toad is the world's largest toad. It has wrinkled hands and feet, brown coloured irises and as yet no glands which are dotted across the surface of its skin produce a toxic milky substance. It is one of the many creatures described by famous German zoologist Johann Jakob von Spix (1781-1826).

J. B. von Spix, *Amelia nova, sive species novae testaceum et canarium, quae in America per Brasiliam annis 1817-1820 observata et descripta*. (Munich, 1824)

PG 100 BEAD



12

# ESCAPE FROM GRINGOTTS

THIS IS THE FIRST handwritten draft of the scene in *Harry Potter and the Deathly Hallows*, in which Harry, Ron and Hermione escape from Gringotts on the back of a dragon. The first page describes this dramatic escape, while the page on the right hand side describes Harry destroying a cup (the Hufflepuff Horcrux) while they are still in the Lestrangle's vault, an event that changed for the published book.

This handwritten draft shows how the scenes in the books were not necessarily written in order, and that some of them were later re-written. There are lots of crossings-out, arrows and little sentences in the margins and one of Harry's lines is represented by a cross on the second page, which we can assume meant that it would be filled in at a later stage.

An early draft of *Harry Potter and the Deathly Hallows* by J.K. Rowling

© 2007 J.K. Rowling

it was free, Harry & Ron found ~~the~~ the cook  
 of the ~~back~~ <sup>leg</sup> and he ~~scrambled~~ <sup>clambered</sup>  
 up into its back. It felt wet and rough as  
 steel but it did not seem clever to feel him  
~~stretching out~~ <sup>stretching out</sup> as Ron, Hermione grabbed  
 it and he pulled her up onto the back, too.  
 Ron ~~climbed~~ <sup>climbed</sup> behind him but, ~~explosion~~ <sup>explosion</sup> was  
 now here to see, he ~~seemed~~ <sup>seemed</sup> to have vanished into  
 the air, ~~forget~~ <sup>forget</sup> me, ~~goblins~~ <sup>goblins</sup> ~~but~~ <sup>but</sup> ~~before they could~~ <sup>before they could</sup>  
~~set~~ <sup>set</sup> ~~the dragon~~ <sup>the dragon</sup> ~~realised it was free~~ <sup>realised it was free</sup>  
 it was a row it reared, Harry ~~dropped~~ <sup>dropped</sup>  
 onto its back, clutching onto its ~~side~~ <sup>side</sup>  
 sharply at the ~~adamant~~ <sup>adamant</sup> scales and  
 then the wings opened, ~~and he~~ <sup>and he</sup> ~~was~~ <sup>was</sup> ~~gliding~~ <sup>gliding</sup>  
~~was~~ <sup>was</sup> ~~map~~ <sup>map</sup> ~~and it rose into the air~~ <sup>and it rose into the air</sup>  
 Harry ~~glided~~ <sup>glided</sup> ~~back~~ <sup>back</sup> ~~passage opening~~ <sup>passage opening</sup> ~~and he~~ <sup>and he</sup> ~~found~~ <sup>found</sup> ~~below~~ <sup>below</sup> ~~could do~~ <sup>could do</sup>  
 nothing but ~~two~~ <sup>two</sup> ~~eyes~~ <sup>eyes</sup> ~~then~~ <sup>then</sup> ~~glanced~~ <sup>glanced</sup> ~~to~~ <sup>to</sup>  
 the ~~door~~ <sup>door</sup> ~~dig~~ <sup>dig</sup> ~~Hermione~~ <sup>Hermione</sup> ~~screamed~~ <sup>screamed</sup> ~~but~~ <sup>but</sup> ~~he~~ <sup>he</sup>  
 dragon opened its mouth again and a  
 noise like a storm had never seen  
 before ~~burst~~ <sup>burst</sup> ~~the~~ <sup>the</sup> ~~tunnels~~ <sup>tunnels</sup> ~~is~~ <sup>is</sup> ~~noise~~ <sup>noise</sup>  
 floors and ~~crack~~ <sup>crack</sup> ~~cracked~~ <sup>cracked</sup> and  
 continued and by sheer force the dragon  
 turned and fought its way forward:  
 against the ~~side~~ <sup>side</sup> and ~~fast~~ <sup>fast</sup> ~~it~~ <sup>it</sup> ~~lost~~ <sup>lost</sup>  
 disabled by the ~~crashing~~ <sup>crashing</sup> of rock and  
 the dragons ~~roars~~ <sup>roars</sup> ~~he~~ <sup>he</sup> ~~could~~ <sup>could</sup> ~~only~~ <sup>only</sup>  
 cling to its ~~ears~~ <sup>ears</sup> and pray and then

the dragon  
 was  
 alone  
 in the  
 dark  
 the dragon  
 was  
 alone  
 in the  
 dark  
 the dragon  
 was  
 alone  
 in the  
 dark

the dragon  
 was  
 alone  
 in the  
 dark



# THE BOLOGNA DRAGON

ON 13 MAY 1572 it was said that a monstrous dragon<sup>1</sup> was found in the countryside near Bologna Italy. The discovery was seen as a bad omen and so the dragon's body was given to the celebrated naturalist and collector Ulisse Aldrovandi (1522–1605), to examine. Aldrovandi's findings appear in *A History of Snakes and Dragons*, which provides detailed descriptions of snakes, dragons and other monsters, explaining their temperament and habits.



Ulisse Aldrovandi,  
*Serpentum et Draconum  
Historiae* (Bologna, 1626)

## DID YOU KNOW?

The Bologna Dragon might sound like a hoax, but Aldrovandi was a respected naturalist who made careful notes and drawings of all two-legged reptiles. We don't know for sure what he actually saw but his two-legged reptiles do exist and perhaps Aldrovandi's dragon was a related species but is now extinct!

# DRAGON EGGS

This image of dragon eggs by Jim Kay contains a wide variety of species. To create the image the artist drew and coloured the different shapes and base colours of the eggs. He added extra details and flecks of colours and included the writing digitally to create the final images. The scale to indicate the size of the eggs shows that the smallest egg<sup>2</sup> was around six inches high (the same size as an ostrich egg) and the largest was up to 15 inches. Some of these eggs are deceptively ordinary, while others belong unmissably to the magical world

## ACTIVITY

### MAKE YOUR OWN DRAGON EGG

Ask an adult to help you hard boil an egg, then let it cool for ten minutes. Mix together a teaspoon of gel food colouring and two tablespoons of white wine vinegar in a small bowl. Put the warm egg into the mixture – it won't cover it but don't worry. Leave for ten minutes, then turn the egg over, so another part gets dyed. Repeat once more, then add four tablespoons of hot water to the colouring. Let the egg sit in the diluted colouring for 30 minutes, turning once or twice, then let it dry on a kitchen towel. The end result will be an impressively spotty dragon egg!

1. 22. Image of dragon eggs by Jim Kay

# DRAGON EGGS

FROM "DRAGON-BLEEDING" FOR PLEASURE AND PROFIT



HERRMAN TORVING



IRISHMAN IRONBELLY



ANTHROPICAN OPALITE



SWEDISH SHORT SNOOT



HEBRIDEAN BUMP



PERMAN VIBERTTOOTH



CHINESE FIREBALL



ROMANIAN LONGTORN



NORWEGIAN REDUBAK



COMMON WHITE GREEN

INCHES



# NEARLY HEADLESS NICK

THE SPIRIT DIVISION is one of three parts of the Department for the Regulation and Control of Magical Creatures. The other two parts are the Beast Division and the Being Division, it also incorporates the Goblin Liaison Office and Pest Advisory Bureau.

This hand-drawn image of Nearly Headless Nick by J.K. Rowling shows the Gryffindor ghost demonstrating exactly how you can be nearly headless. This must be an early image of Nearly Headless Nick, or Sir Nicholas de Mimsy Porpington to give him his proper name, as he is not wearing the ruff familiar to Gryffindor students.

*Drawing of Nearly Headless Nick by J.K. Rowling (1991)*

© J.K. ROWLING



# PEEVES THE POLTERGEIST

This hand-drawn image by J.K. Rowling shows the Hogwarts poltergeist, Peeves, in his visible form. He is able to become invisible at will. A poltergeist (meaning noisy ghost in German) is generally understood to be an evil spirit, which creates a physical disturbance.

*Drawing of Peeves by J.K. Rowling (1991)*

© J.K. ROWLING



*Nearly Headless Nick by Jim Kay*

© JIM KAY

## FACT

### GHOSTS AND POLTERGEISTS

Poltergeists are supposed to move objects and make unexplained noises. Apparently, the Thornton Road poltergeist in Birmingham threw stones at windows when no one was nearby. Ghosts are meant to be the spirit of a dead person (or animal) which haunts different places. In cold weather people have claimed to see the ghost of a chicken wandering around Pond Square in London!





# BUCKBEAK THE HIPPOGRIFF

*The first thing they saw on entering Hagrid's cabin was Buckbeak, who was stretched out on top of Hagrid's patchwork quilt, his enormous wings folded tight to his body, enjoying a large plate of dead ferrets.*

HARRY POTTER AND THE CHAMBER OF SECRETS

IN THIS IMAGE BY JIM KAY, Buckbeak the hippogriff has taken over his owner's bed. His snack of dead ferrets close by. The interior of Hagrid's cabin was based on the real-life gardener's hut at Calke Abbey in Derbyshire. The blue highlights in the image echo the famous bluebelles that are found at the abbey.

*Buckbeak, the Hippogriff by Jim Kay*

ILLUSTRATION BY JIM KAY

## FACT

The word Hippogriff combines the Ancient Greek words for horse and griffin. The beast was first described by the Italian poet Ludovico Ariosto (1474–1533) in his poem *Orlando Furioso*. Legend has it that the griffin, with an eagle's head and a lion's hindquarters, is an ancestor of the hippogriff.

# AN OUTSTANDING OWL

Although owls in the wizarding world are not magical, they are favoured pets because they can be used as carrier birds. Snowy owls are native to the Arctic regions of North America and Eurasia (the combined landmass of Europe and Asia). This hand-coloured and life-sized illustration of a pair of snowy owls appears in the enormous *Birds of America*, the first book to illustrate every bird native to North America. The illustrator, John James Audubon (1785–1851), chose to depict all the birds at their actual size.

*The snowy owl, in John James Audubon, The Birds of America (London, 1827–38)*

ILLUSTRATION BY JOHN JAMES AUDUBON



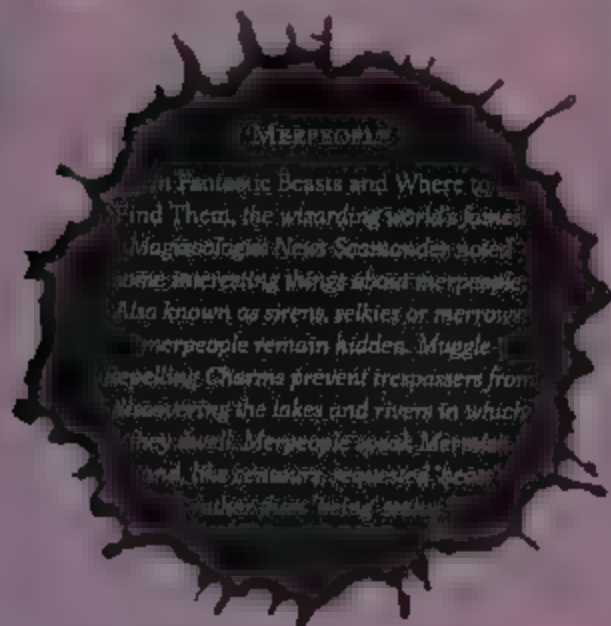
# 'WAS THAT A MERMAID?'

IN THIS DELETED CHAPTER from *Harry Potter and the Chamber of Secrets*, Harry and Ron crash their enchanted Ford Anglia into the lake at Hogwarts instead of the Whomping Willow. They are saved by the merpeople, who flip the car over and drag it to safety.

This early draft shows one of the mermaids speaking to Harry and Ron in English, above the surface of the water. In the published books the characteristics of the merpeople have developed, and they are only ever seen to speak Mermish.

*The deleted merpeople chapter by J.K. Rowling, from Harry Potter and the Chamber of Secrets*

1999



I wondered whether the new props scene actually works? After all, we don't see them again what if, on an unknown car suddenly deviates under the water or something - and suddenly there's a giant squid? help for

"Oh, well - a fish -" said Harry. "A fish isn't going to do anything to us. I thought help for

it might be the giant squid."

There was a pause in which Harry wished he hadn't thought about the giant squid.

"There's loads of them," said Ron, swivelling round and gazing out of the rear window.

Harry felt as though tiny spiders were crawling up his spine. Large dark shadows

were circling the car.

"If it's just fish..." he repeated.

And then, into the light, swam something Harry had never expected to see as long as he lived.

It was a woman. A cloud of blackest hair, thick and tangled like seaweed, floated all around her. Her lower body was a great, scaly fish-tail the colour of gun-metal: ropes of shells and pebbles hung about her neck, her skin was a pale, silvery grey and her eyes, flashing in the headlights, looked dark and threatening. She gave a powerful flick of her tail and sped into the darkness.

"Was that a mermaid?" said Harry.

"Well, it wasn't the giant squid," said Ron.

There was a crunching noise and the car suddenly shifted.

Harry scrambled about to press his face against the back window. About ten merpeople, bearded men as well as long-haired women, were straining against the car, their tails swishing behind them.

"Where are they going to take us?" said Ron, panicking.

The mermaid they had seen first rapped on the window next to Harry and made a circular motion with her silvery hand.

"I think they're going to flip us over," said Harry quickly. "Hold on -"

They grabbed the door hands and slowly, as the mer-people pushed and strained, the car turned right over onto its wheels, clouds of silt fogging the water. Hedwig was beating her wings furiously against the bars of her cage again.

The mer-people were now binding thick, slimy ropes of lakeweed around the car and tying the ends around their own waists. Then, with Harry and Ron sitting in the front seats hardly daring to breathe, they pulled. The car was lifted off the bottom and rose, towed by the mer-people, to the surface.

"Yes!" said Ron, as they saw the starry sky again through their drenched windows. The mer people in front looked like seals, their sleek heads just visible as they

towed the car towards the bank. A few feet from the grassy bank, they felt the wheels touch the pebbly ground of the lake again. The mer-people sank out of sight. Then the first mermaid bobbed up at Harry's window and rapped on it. He unwound it quickly.

"We can take you no further," she said. She had a strange voice, it was both screechy and hoarse. "The rocks are sharp in the shallows, but legs are not so easily torn as fins."

"No," said Harry, nervously. "Look, we can't thank you enough."

The mermaid gave a little flick of her tail and was gone.

"Come on, I need food," said Ron, who was shivering.

They opened the doors of the car with difficulty, picked up Hedwig and Scabbers, braced themselves and jumped down into the freezing water, which came up above Harry's thighs. They waded to the bank and climbed out.

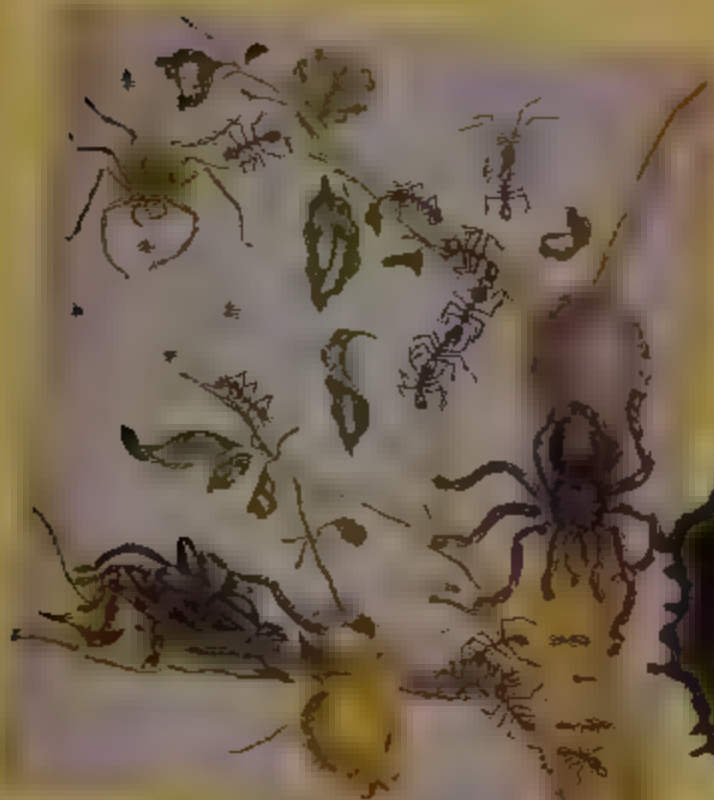
"Not as pretty as they look in books, are they, mermaids?" said Ron, trying to wring out his jeans. "Of course, they were lake people maybe in a warm sea."

Harry didn't answer, he was having trouble with Hedwig, who had clearly had enough of wizard transport. He let her out of her cage and she soared off at once towards a high tower which housed all the school owls.

# BIRD-EATING SPIDERS

MARIA SYBILLA MERIAN (1647–1717) was a naturalist and zoological illustrator, celebrated for her groundbreaking work on South American insects. Between 1699 and 1701 Merian worked in Suriname (on the north-east coast of South America), where she made the drawings for the book from which the image below is taken. Many of the insects Merian discovered on her expedition had never been seen before by Europeans. When she published this image of a giant, bird-eating spider, people thought she had made it up. It was not until 1863 that the existence of this spider was finally accepted.

*Maria Sibylla Merian, Metamorphosis Insectorum Surinamensium (Amsterdam, 1705)*



# RON AND HARRY MEET ARAGOG

*And from the middle of the misty domed web, a spider the size of a small elephant emerged, very slowly. There was grey in the black of his body and legs, and each of the eyes on his ugly, pincered head was milky white. He was blind.*

HARRY POTTER AND THE CHAMBER OF SECRETS

Jim Kay's image of the gigantic Aragog captures every terrifying detail of the spider who Harry and Ron meet in the Forbidden Forest in *Harry Potter and the Chamber of Secrets*. In the background hundreds of spiders' legs become indistinguishable from the spiky trees, and the strands of the spiders' webs gleam white in Harry's wand, gh

## DID YOU KNOW?

Maria was 22 when she set out for Suriname with her 17-year-old daughter Deborah. For two women to do this in 1699 was extraordinary. As the two women were expected to meet children and look after the family

*Aragog by Jim Kay*

Illustration © 2002





THE PHOENIX LIVES TO AN IMMENSE AGE AS  
IT CAN REGENERATE, BURSTING INTO FLAMES  
WHEN ITS BODY BEGINS TO FAIL AND RISING  
AGAIN FROM THE ASHES AS A CHICK

*The phoenix by Ann Ray*

2000

# FAWKES THE PHOENIX

*A crimson bird the size of a swan  
had appeared, piping its weird  
music to the vaulted ceiling. It  
had a glittering golden tail as  
long as a peacock's and gleaming  
golden talons, which were  
gripping a ragged bundle.*

HAIRY FAWKES AND THE CHASHER + SECRET

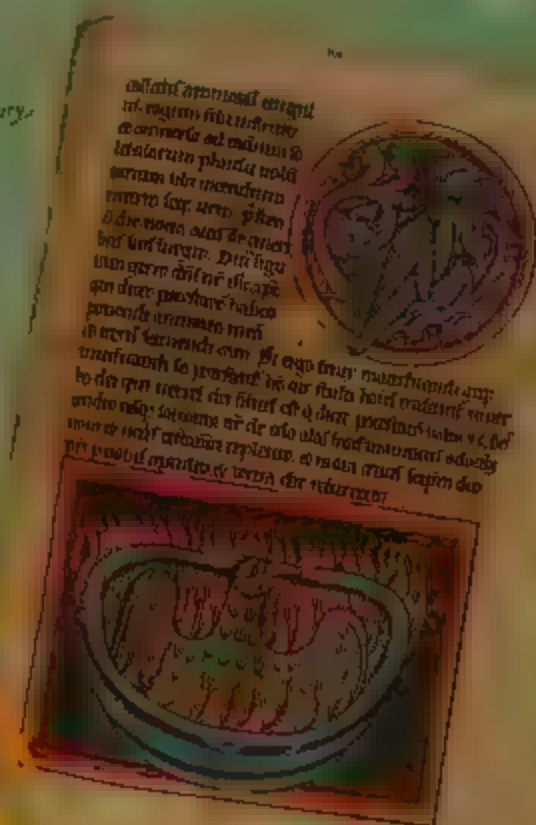
J. M. KAY'S GLORIOUS PAINTING of a phoenix captures the brilliant colours of the bird's feathers. The phoenix has a piercing brown eye, bright blue claws and orange-red feathers, with an impressively long tail, much like a bird-of-paradise.

# RISING FROM THE FLAMES

This 13th-century bestiary describes and illustrates the Fenix. According to the text, the phoenix is so-called either because its colour is 'Phoenician purple' or because it is unique. It lives in Arabia and can live for 500 years. The phoenix's most remarkable feature is its ability to resurrect itself in old age. It creates a fire using a mound of branches and plants, and fans the flames with its own wings. The fire then consumes the bird. After nine days, it rises from the ashes.

*The phoenix in a  
medieval bestiary  
(England, 13th century).*

BY: J. M. KAY

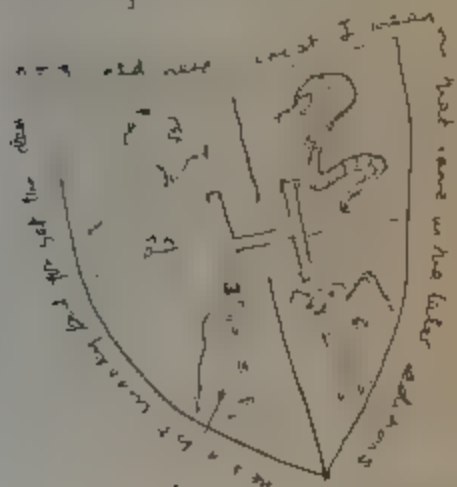


## THE PHOENIX



# Harry Potter and the Philosopher's Stone

changed my life forever



the P. H. P. is a great  
novel written from the point  
of view of a young wizard  
who is a student at a school  
called Hogwarts.

15

HARRY P. POTTER

When he stopped and took out the silver fish tail he looked at  
him and twelve calls of light flew back to their stone lamps in  
the Privet Drive. Suddenly orange and he could make out  
a white car slinking around the corner at the other end of the  
street. He could just see the bundle of blankets on the step of  
number four.

"Good luck, Harry," he murmured. He turned on his heel and  
with a swirl of his cloak he was gone.

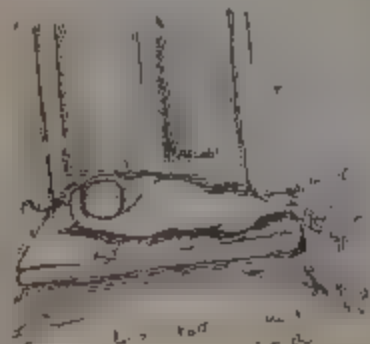
A breeze ruffled the neat hedges of Privet Drive, which lay  
silent and still under the grey sky. The very place you would  
expect astonishing things to happen. Harry Potter rolled over  
under his blankets without waking up. One small hand clutched on  
the towel beside him and he slept on, not knowing he was special.  
Not knowing he was a wizard, not knowing he would be woken in  
a few hours time by Mrs. Dursley's scream as she opened the front  
door to put out the milk bottles, nor that he would spend the next  
few weeks being paddled and put into his cousin Dudley. He  
couldn't know that at this very moment people meeting in secret  
all over the country were talking up their glasses and saving in  
hushed voices "the boy who lives!"

On

THE P. H. P.

and that griffin like package. And that been what the thieves  
were looking for.

A year and a half walked back in the same old house. Then  
pockets weighed down with books, and then they'd come to the point of  
view. Harry thought that home at the Hogwarts had been so far had  
given him as much of a shock as when he was a child. And Harry  
didn't feel that package was in time. Where was it now? And did  
Hagrid know something about Snape that he didn't want to tell  
Harry?



People are living in  
the darkness of life

Harry Potter and the Philosopher's  
Stone, illustrated and annotated  
by J.K. Rowling (c. 2002)

THE JAMES OWEN

# PLANNING THE ORDER OF THE PHOENIX

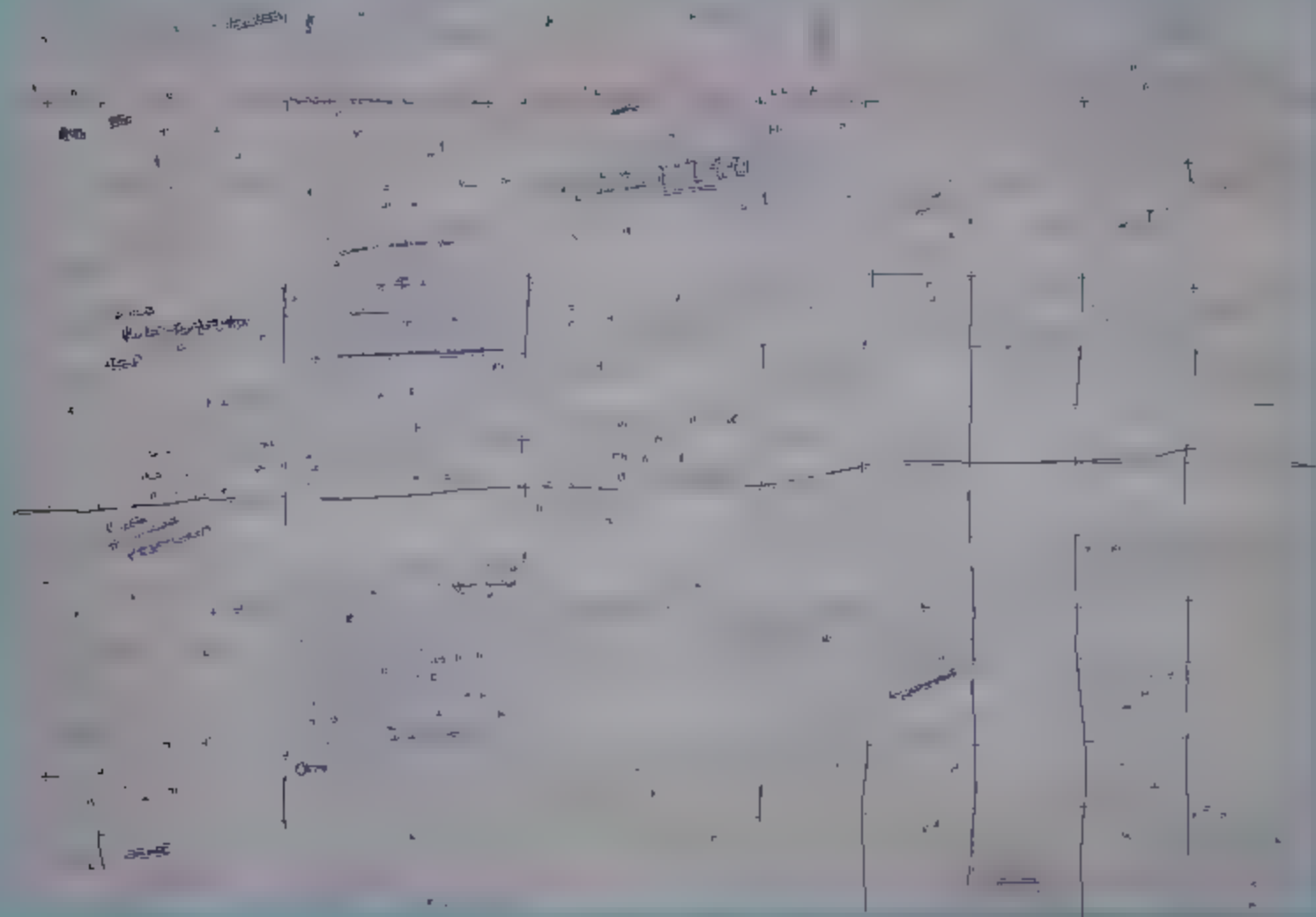
The charts for the *Order of the Phoenix* show how the plot of the story arcs and how they were carefully intertwined. The charts acted as an early planning device for J.K. Rowling, with the series and order of the chapters sometimes changing as she published the books.

*Plans for Harry Potter and the Order of the Phoenix* by J.K. Rowling

© ROWLING

*'These plans date from around 2001/2. I had plotted the remainder of the series in a broad sense by the time I finished *Philosopher's Stone*. I knew roughly who was going to die and where, and that the story would culminate in the Battle for Hogwarts.'*

J.K. ROWLING, 2014



NO.	TIME	TYPE	PLOT	PROPHECY	CHARACTER	DA	AP	How and where	Height + Grown
1	Aug	Daddy Thunderhead	Harry disappears for information contact with a newspaper reporter to find out Daddy Thunderhead's story	But Daddy formed that anyone can take a DA + take away from it Not putting <del>books</del> <del>books</del> to put B under Imperius					Still with growth
2	Aug	A Peck of Owls	received letters from Harry - Harry to find out moved newspapers (D.P.s) Harry's Slugs					Member 5 Group (Growth) by B.P.	Still with growth
3	Aug	The Arrow's Guard	Moody, Tonks and Umbridge turn up to take Harry to Grimmauld Place to enter to the house	1 Harry's mental or small room in DA					Still with growth
4	Aug	12 Grimmauld Place	(Percy) For planning information Harry's Slugs -> Some suspicious about the house Harry's checking + finding out is worried about the house	L.M. do put Bode / anyone from Dept. Mysteries under Imperius to get clearance	See plot	Next for 1st time - explain		Some not from unit 5th	Still with growth
5	Aug	The Ministry of Magic	Interrogation in Mrs. Weasley's house Grimmauld Place See entrance (Percy) Dept. of Mysteries	L.M. warning around him on excellent status with badge (pass Bode under)		With wand			Still with growth
6	Aug	Mr. Weasley's Worst Fears	The clock - has 3 predictions of death - (Percy) - Mrs. Weasley's 3rd death into the house Time taken to discuss on house	Bode is under and order orders to proceed in cautiously	Gringotts Gringotts Gringotts	Gringotts Gringotts Gringotts			Still with growth

The plans also note where individual characters are at different stages in the book. For example, Hagrid is still with the giants for the first time, and Harry is at the Department of Mysteries when he realises that prophecies are held there. In these plans, the school student body has come together to practise defence against the Dark Arts, called the Order of the Phoenix, after he asked for help and the official assistance formed of a group of anti-Dark Arts wizards and witches is called Dumbledore's Army, abbreviated to D.A.

# THE TALES OF BEEDLE THE BARD

*To Miss Hermione Jean  
Granger, I leave my copy of  
The Tales of Beedle the  
Bard, in the hope that she  
will find it entertaining  
and instructive.*

HARRY POTTER AND THE DEATHLY HALLOWS

IN 2008 AFTER THE FINAL HARRY POTTER title had been released, *The Tales of Beedle the Bard* was published in aid of the charity Lumos. In *The Deathly Hallows*, Dumbledore leaves his own copy of *The Tales of Beedle the Bard*, written in runes, to Hermione. It contains several bedtime fairy stories told widely in the magical world.

This copy of *The Tales of Beedle the Bard* was handwritten by J.K. Rowling, bound in leather and embellished with gemstones with special meaning. It also features small illustrations by J.K. Rowling, such as the tree stump featured in *Babbitty Rabbitty and her Cackling Stump*.



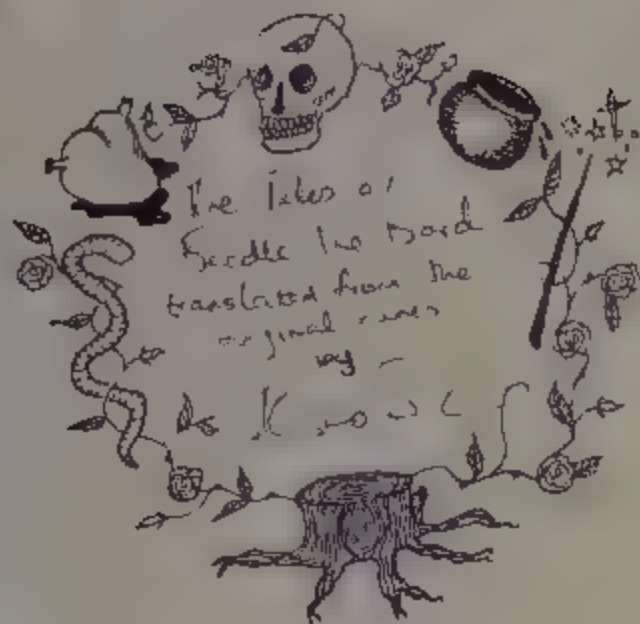
*The Tales of Beedle the Bard*  
by J.K. Rowling

© 2007 WILEY

Rabbit, Rabbit  
 & her Cackling "stump"



A very rare story, a far  
 and true and a most  
 keep - decided to do so  
 there would be the  
 pen as a new



# THE WARLOCK'S HAIRY HEART

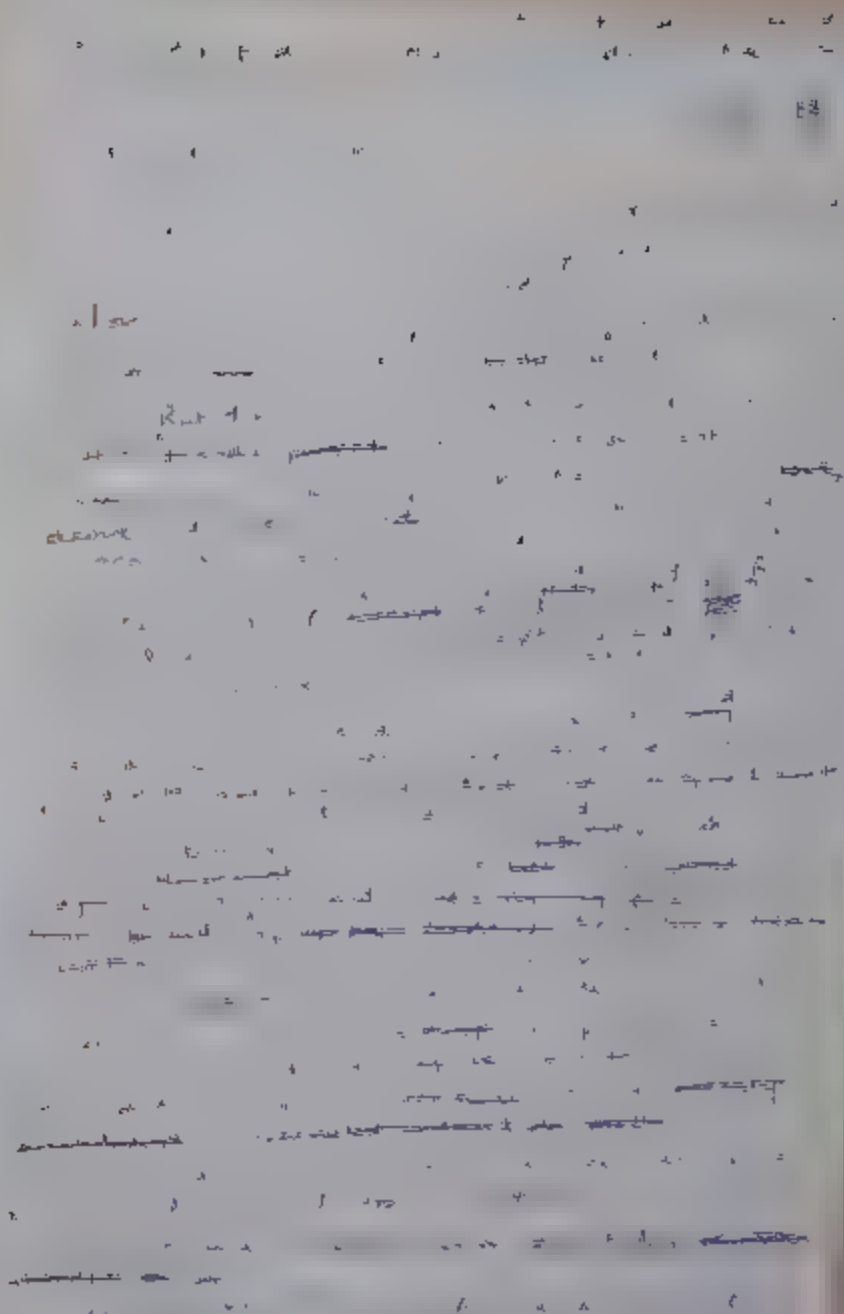
THIS IS AN ORIGINAL HANDWRITTEN draft of one of the stories in *The Tales of Beedle the Bard*. It is one of four wizarding fairy stories written by J.K. Rowling to accompany *The Tale of the Three Brothers*.

This draft outlines the plot and captures the essence of the story, but it was extended for the published version. It shows an example of a wizard attempting to use Dark Magic to protect himself from human vulnerability. By rejecting his heart and starving it of love, the warlock's heart becomes 'savage' and leads him to tragedy.

## DID YOU KNOW?

The Tale of the Three Brothers is another story that featured in *The Tales of Beedle the Bard*. It tells the story of three men who tried to cheat Death through the use of magical objects called the Deathly Hallows. Long a subject of debate, Harry and his friends discover that these objects really do exist.

*But the hairy heart was stronger than he was,  
and refused to relinquish its hold upon his senses  
or to return to the coffin in which it had been locked for so long.*





# HARRY POTTER AND THE CURSED CHILD SET MODEL

*Dr. J. K. Rowling's Company of  
Harry Potter and the Cursed Child at  
the Palace Theatre, London*

PRODUCTION DESIGNER  
CHRISTINE JONES  
SCENIC DESIGNER  
BRETT L. BANAKAS  
COSTUME DESIGNER  
MARY HAIN-ROCK  
HAIR DESIGNER  
AMELIA COOK  
MAKEUP DESIGNER  
AMY RUGGERI  
PRODUCTION MANAGER  
KYLE HILL

BASED ON AN original new story by J.K. Rowling, Jack Thorne and John Tiffany, *Harry Potter and the Cursed Child* is a play by Jack Thorne. It had its official premiere at the Palace Theatre, London, on 30 July 2016 and among the many awards it has received since then is the Olivier for Best Set Design. This model box shows a creative and flexible set design which is integral to the theatrical magic that takes place on stage. Model boxes such as this one designed by Christine Jones help the creative team to work out the crucial details of staging a play, ultimately making Harry Potter's world come alive before the audience's eyes.



*Model box designed by Christine Jones  
with Brett L. Banakas, and built by  
Mary Hain-rock, Amelia Cook, A Ram  
Kim, Amy Ruggeri and Kyle Hill*





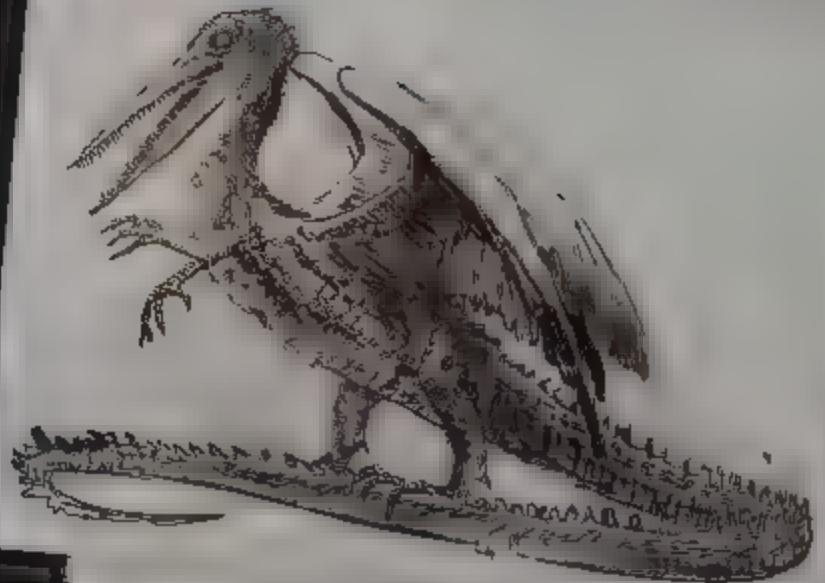
# FANTASTIC BEASTS

*Fantastic Beasts and Where to Find Them* was first published in 2001 under the name of Newt Scamander in aid of the charity Comic Relief. The following four images appear in the 2017 illustrated edition of the title. Illustrated by Oliver Lomeneth Gill. Each image portrays one of the wonderful creatures that Newt Scamander describes in his book. The Snallygaster is a half-bird, half-serpent creature with enormous wings, a long sharp beak and fierce claws. The Graphorn is an aggressive creature with a large humped back, two horns and four-thumbed feet. The Hodag is described as being the size of a large dog, having horns, red, glowing eyes and long fangs. The Hippogriff has the head of a giant eagle and the body of a horse and can be tamed, although this should only be attempted by experts.



*The Graphorn by Oliver Lomeneth Gill*  
© 2017

*The Snallygaster*  
by Oliver Lomeneth Gill  
© 2017



*The Hodag*  
by Oliver Lomeneth Gill  
© 2017





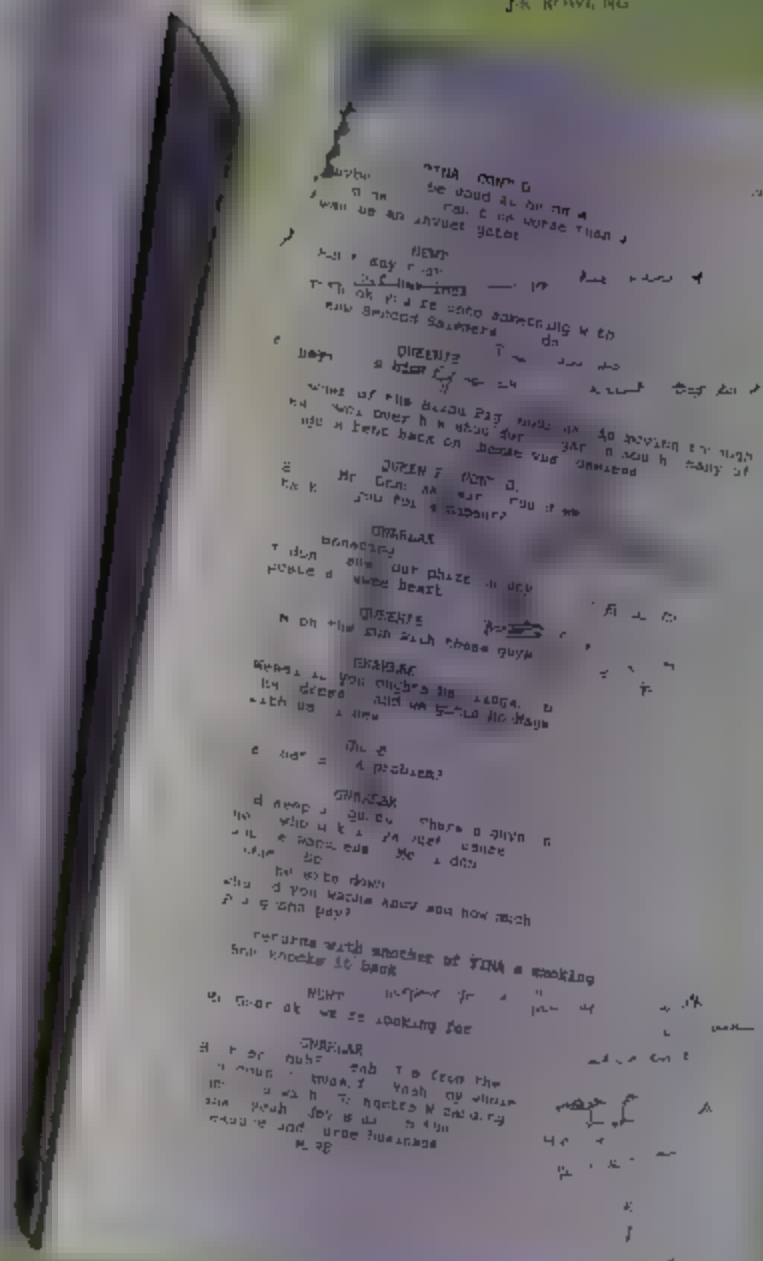
# THE SCREENPLAY OF FANTASTIC BEASTS AND WHERE TO FIND THEM

2016 MARKED THE RELEASE OF *Fantastic Beasts and Where to Find Them*, the first film exploring a new era of the Wizarding World. This annotated screenplay of the movie contains handwritten notes by J.K. Rowling.

This was J.K. Rowling's first screenplay. The screenwriting process is very different from writing a novel and it can be much more collaborative, requiring edits at almost any stage in the process of filming. The filmmaker David Yates, has talked about working on this script with J.K. Rowling, describing how she would re-write, re-invent and add astonishing detail to her characters and world with no limit to her imagination. This draft represents the skeleton on which the film and the world of Newt Scamander were developed.

Typewritten screenplay of  
*Fantastic Beasts and Where to  
Find Them* by J.K. Rowling,  
with autograph annotations

J.K. ROWLING, MG





STEVE KLOVES is a writer and director. In addition to his seven Harry Potter film adaptations, his work includes *Racing with the Moon*, *Wonder Boys*, *Flesh and Bone* and *The Fabulous Baker Boys*, the latter two which he also directed.

About 20 years ago - remarkably soon after it had been that long ago - then again in some ways, it feels like a life time - I received an envelope from my literary agency. Contained within were not a dozen snapshots of the stars of the day - could provide fodder for films. For someone like me a screen star these snapshots were a familiar sight. They arrived with relative consistency every few weeks, and with absolute consistency I ignored them.

to his daughter, I had a letter from her  
particular envelope

Harry Potter

HARRY POTTER AND THE PHILOSOPHER'S STONE

The first was as I said undeniably fanciful as was the author's name but it was a perstadied Thelma here in the 1930s. For those who don't know and who would not imagine a sharp summation of a book as synopsis is in fact well expressed non sentence by the author to do copy than there are and about as reliable as I mean to put out but the last screenwriters as well as the line from the chat. For example if the long line reads "I mean start a detective agency on the main you had a student here I mean of course you will think a movie about two boys who start a detective agency" I mean it's a good idea in a certain instance there was the young

*A young boy goes to wizard's school*

On most days in those days such things would not have been remembered or recalled. I was hardly a fantasist, and Miss Lyman and Mr. Remond Carver did not think so. I found myself reading *Ugdr*.

*A young boy goes to wizard's school*

Five minutes later I was standing in the bookshop down the street from my office asking a clerk I'd by a chance heard of a book entitled *Harry Potter and the Philosopher's Stone*. She wrinkled her brow and said, 'If we have it, it'll be in the International section.' Leading me there - the 'international section' wholly comprised of two short rows - she plucked a slim volume from the shelf and handed it to me.

While I would later come to have affection for it, the cover illustration of a distressed and seemingly anxious young Harry about to be run down by the Hogwarts Express was not promising on first encounter. At best it looked like another run-of-the-mill children's book. Then I opened to the first page.

*Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much.*

I stopped. I could hardly read it again. I snapped the book shut, paid the clerk and five minutes later back in my office read that first sentence for a third time. And kept reading, through lunch, into the afternoon, stopping only once, about 30 pages in, to call my agent.

'I think I've found what I want to do next. It's called *Harry Potter and the Philosopher's Stone*.'

Silence. Then... 'Say that again?'

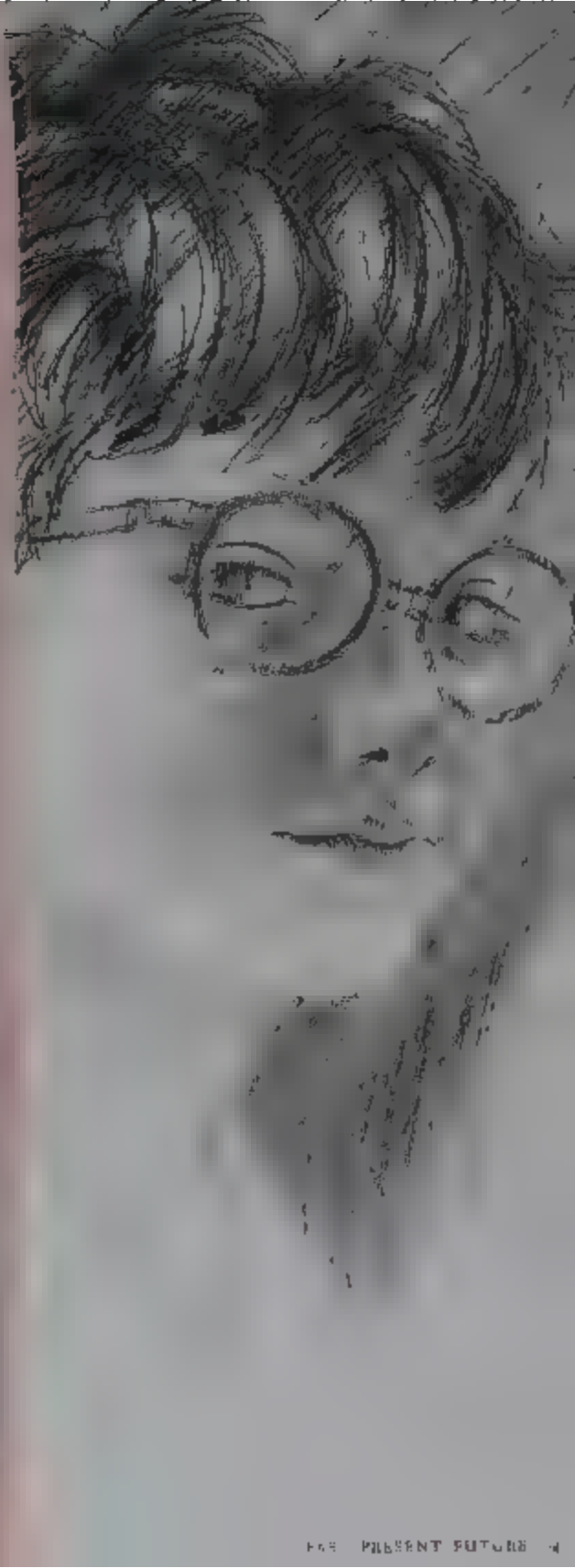
'It's about a boy who goes to wizard's school.'

Science. Then... nothing.

I'm serious. It's really good. It's better than good. It's special. If it stays special I want to do it.

Sufficient to say on that day as I rushed headlong through the pages of this wonderfully strange book and the fan-fueled firelight growing ever more faint outside the windows of an office I no longer possess, I could never have imagined it as a real embark on a remarkable journey. I was but one of a legions of fellow travellers around the world embarking on the same journey, a lot of talking under the spell of this unknown author J.K. Rowling, a special twenty years on, only grows more powerful.

Yes, it stayed special. Then, now, forever.



# HARRY POTTER A HISTORY OF MAGIC

IN 2017 THE BRITISH LIBRARY celebrates the 20th anniversary of *Harry Potter and the Philosopher's Stone* with a major exhibition inspired by the magic of the Harry Potter books. *Harry Potter A History of Magic*

From medieval descriptions of dragons and griffins, to the origins of the Philosopher's Stone and illustrations taken from the astounding Ripley Scroll, the exhibition captures the traditions of folklore and magic which are at the heart of the Harry Potter stories.

Showcasing an extraordinary range of wizarding books, manuscripts and objects, the exhibition combines centuries-old British Library treasures with incredible unseen material from Harry Potter publisher Bloomsbury and J.K. Rowling's own archives.

Carefully curated by the Library's experts to cover thousands of years of magical history and tradition, this exhibition is a fitting way to mark 20 years since *Harry Potter and the Philosopher's Stone* was first published.

## ABOUT THE BRITISH LIBRARY CURATORS



JULIAN HARRISON is one of the British Library's experts on medieval and early modern manuscripts. He helps to look after documents like Magna Carta and the Library's collection of Anglo-Saxon manuscripts. His favourite item in the exhibition is the mystical Ripley Scroll, which describes how to make the infamous Philosopher's Stone.



ALEXANDER LOCK is a curator of modern archives and manuscripts at the British Library. Though most of the collections in his care are written on paper or parchment, he is also responsible for other more unusual items including a famous author's spectacles, the ashes of a dead poet, and the gloves of a Russian Tsar! His favourite item in the exhibition *Harry Potter A History of Magic* is Ulrich Mohr's book *On Witches*, as it contains some of the earliest images of witches.



TANYA KIRK is a curator of rare books at the British Library, looking after books that were printed as long as 400 years ago. Her favourite item in *Harry Potter A History of Magic* is a little book from about 1680 called *A Brief Description of the Nature of the Basilisk*, where this terrifying creature looks suspiciously not very frightening at all!



ANNA NORLEDGE is one of the British Library's experts on contemporary literary archives and manuscripts. She looks after the letters, diaries and handwritten drafts of writers, like the T.S. Eliot letters containing the original *Old Possum's Book of Practical Cats* poems. Her favourite items in *Harry Potter A History of Magic* are everything in J.K. Rowling's own handwriting because they bring to life the creation of Harry Potter's world.



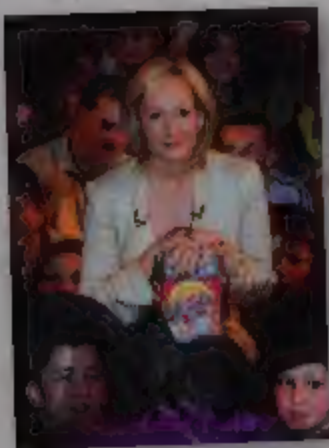
# ABOUT J.K. ROWLING

J.K. Rowling's *Harry Potter and the Philosopher's Stone* was first published on 26th June 1997. The seven Harry Potter novels became one of the bestselling series of all time, selling over 450 million copies worldwide to date in over 200 territories and being translated into 79 languages, and in 2001 J.K. Rowling was awarded an OBE in recognition of her services to children's literature.

In the years since the publication of the Harry Potter novels, J.K. Rowling has continued to write and has accomplished a great deal.

*'I'm always working on a novel.'*

J.K. ROWLING



She published her first novel for adults, *The Casual Vacancy*, in 2012, and writes crime fiction under the pseudonym Robert Galbraith. In 2012, J.K. Rowling's digital company Pottermore was launched, where fans can enjoy news, features and articles, as well as original content by J.K. Rowling.

J.K. Rowling has also gone on to found the international children's charity Lumos, which works to end the institutionalisation of children globally and ensure all children grow up in a safe and caring environment. In 2007 one of the seven special handwritten editions of *The Tales of Beedle the Bard* was auctioned and raised £1.95 million, which she donated to this cause.



J.K. Rowling supports a number of other charitable causes, through her charitable trust Volant, as well as MS research through the Anne Rowling Regenerative Neurology Clinic, named after her mother.

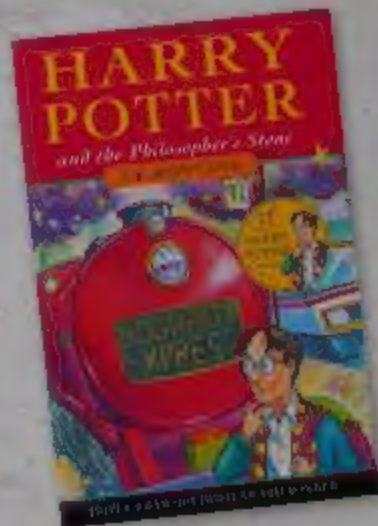
J.K. Rowling received the PEN Literary Service award in 2016, recognizing her as a critically acclaimed author whose work embodies their mission to oppose repression in any form and to champion the best of humanity.



*'A gifted storyteller, fierce opponent of censorship, advocate for women's and girls' rights, and staunch defender of access to education, Rowling uses all of the tools at her disposal to create a better and more just world for our children.'*

ANDREW SOLOMON, PRESIDENT OF PEN AMERICA

To the delight of Harry Potter fans, 2016 saw the opening in London of a new play, *Harry Potter and the Cursed Child Parts One and Two*, by Jack Thorne and John Tiffany, and the release of the first of the new *Fantastic Beasts* films. Marking J.K. Rowling's screenplay debut and welcoming us to a new era of the Wizarding World.



# WITH THANKS TO...



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